GARDEN—MAKING

ELSA REHMANN

••With supplementary chapters and••
illustrations by Antoinette Perrett

$3.50

GARDEN-MAKING

Elsa Rehmann

THIS book gives the principles of landscape gardening in such simple terms as to be applicable to all forms of gardens from the elaborate estate to the back yard.

There are chapters on Round Gardens, on Oval Gardens, and on Other Geometrical Patterns; on The Seat as an Element in Garden Design; The Statue as an Interpretation of the Garden Spirit; Fragrance; A July Garden in Rose and Purple; A July Garden in Blue and Lavender; A Golden Garden in August; Rose, Lavender, and Purple in September; Flesh-Pink, White, and Lavender in September; A Tulip Garden in Rose and Amethyst.

Miss Rehmann is a well-known landscape gardener, a lecturer of distinction, and a contributor to the best of garden magazines.

Lavishly illustrated

$3.50

Garden-Making

Elsa Rehmann

REFERENCE LIBRARY * HOUGHTON MIFFLIN CO. * BOSTON, MASS.
Archive
Collection

This book may not leave the Offices
and if borrowed must be returned within 7 days

GARDEN-MAKING

GARDEN-MAKING

BY

ELSA REHMANN

WITH SUPPLEMENTARY TEXT AND
ILLUSTRATIONS FROM PHOTOGRAPHS BY
ANTOINETTE PERRETT

BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
The Riverside Press Cambridge
1926

COPYRIGHT, 1926, BY ELSA REHMANN

ALL RIGHTS RESERVED

The Riverside Press
CAMBRIDGE · MASSACHUSETTS
PRINTED IN THE U.S.A.

TO
OUR FATHER AND MOTHER
WHO GAVE US
A RICH BACKGROUND OF LIFE
AND THE
OPPORTUNITY TO SEEK
AND TO FIND OURSELVES IN THE ART
OF TO-DAY

PREFACE

THIS book seeks to give garden-making its place in the realm of art and to discuss garden design in its simplest forms. It dwells upon plant material, upon perennials and roses, bulbs and annuals, shrubs and trees, not so much for their individual beauty as for the way in which they embody the garden's design and interpret its character. It discusses the distribution of flowers, takes up some of the problems of their succession, and emphasizes the importance of flower color as a factor in garden-planning. In this connection, it is particularly fortunate that my sister, Antoinette Perrett, has put at my disposal, as a finishing touch to the text, her descriptions of some of the gardens she has visited, for by these specific examples she brings out the various factors that make up the modern manner of flower-planting. The book touches, too, upon garden furnishings and garden ornament, the ideals of craftsmanship and style that govern them, and the distinctive use to which they are put in completing the garden's design. It seeks the sources of old-time charm that every new garden longs to recapture, and suggests the way in which fragrance may pervade and influence the garden's character, for qualities such as these make up the spirit of the garden.

I am glad that I am able to draw from Mrs. Perrett's rich collection of photographs all the

illustrations for this book. Mrs. Perrett has a rare appreciation of garden art and of the achievements of the artists and craftsmen, of architects and landscape architects of to-day. It is the appreciation of one who bases her pleasure in garden loveliness upon the fundamental principles that guide artistic work, and who uses the camera, not merely to reproduce her subjects, but to catch their spirit and to put her own interpretation upon them. The exclusive use of her pictures, however, is not only due to these facts and to a desire for unity in the illustrations, important as this factor in bookmaking seems to me, but to the fact that we virtually share the same standards and ideals.

NEWARK, NEW JERSEY

ACKNOWLEDGMENTS

I WISH to acknowledge the courtesy of *House and Garden*, *The House Beautiful*, and the *American Magazine of Art* for permission to reprint the articles that appear in revised form as chapters in this book.

I wish to thank all those who have so generously allowed the use of their gardens and the architects and sculptors, the landscape architects, and other garden-makers whose work appears in this book. I have painstakingly gone over every detail of name and place and designer. In case there should be through an oversight any omission or mistake, I beg indulgence.

I hope that the pictures, necessarily much reduced to fit the small volume, will not lose their intrinsic value but may even seem more precious as miniatures.

CONTENTS

INTRODUCTION: GARDEN-MAKING AS A FINE ART xxi

PART I

I. THE SIMPLEST KIND OF GARDEN 3

II. THE ROUND GARDEN 13

III. OVAL GARDENS 18

IV. SOME OTHER GEOMETRICAL GARDEN PATTERNS 25

V. OLD-TIME CHARM 37

VI. THE SEAT AS AN ELEMENT IN GARDEN DESIGN 43

VII. THE STATUE AS AN INTERPRETATION OF THE GARDEN SPIRIT 51

VIII. FRAGRANCE AS A FACTOR IN GARDEN DESIGN 57

IX. SHRUB AND TREE IN THE FLOWER GARDEN 65

X. VINES 76

XI. ROSES AND ROSE GARDENS 87

XII. THE EDGING PLANT IN THE HERBACEOUS GARDEN 98

XIII. DAFFODILS 105

XIV. ANNUALS 112

XV. SOME AUTUMN FLOWERS 121

XVI. CHRYSANTHEMUMS 126

CONTENTS

XVII. The Distribution of Flowers in the Garden 134
XVIII. The Sequence of Flowers in the Garden 144
XIX. Color as a Factor in Garden Design 155

PART II

I. A Tulip Garden in Rose and Amethyst 171
II. A Garden Full of Tulip Suggestions 173
III. A July Garden in Blue and Lavender 177
IV. A July Garden in Rose and Purple 181
V. A Golden August Garden 184
VI. Ageratum, Heliotrope, and Blue Sage 188
VII. Unusual Blue Flowers in August 189
VIII. Brilliant Autumn Color 196
IX. Rose, Lavender, and Purple in September 201
X. Flesh-Pink, White, and Lavender in September 203
XI. An October Garden 206

ILLUSTRATIONS

(As a garden is constantly changing, not only in the evanescent moods of the seasons but also in the slower progress of growth, a record of when each picture was taken may be of interest)

The Gateway of a Garden designed by Elsa Rehmann, Landscape Architect (1922) *Frontispiece*

A Deserted Way in a Garden formerly belonging to Mr. Stanley Mortimer at Roslyn, Long Island (now belonging to Mr. and Mrs. Francis P. Garvan) (1920) 4

Nathan Franklin Barrett, Landscape Gardener

Under Fruit Trees in the Garden of Dr. and Mrs. C. S. McKinney at Madison, New Jersey 5

A Tiny Place within Hawthorn Hedges in the Garden of Mr. and Mrs. Carl L. Watter at Essex Fels, New Jersey (1923) 5

Elsa Rehmann, Landscape Architect

In the Wild-Flower Garden of Mr. and Mrs. Clarence Kenyon at Glen Cove, Long Island (1900) 8

Path beside the Pond on the Estate of Dr. and Mrs. George Woodward at St. Martins, Pennsylvania (1922) 8

A Steep Way through the Garden of Mr. and Mrs. Robert Glendenning, at Chestnut Hill, Pennsylvania (1925) 9

Beside the Wall in the Garden of Mr. and Mrs. Robert Glendenning at Chestnut Hill, Pennsylvania (1925) 9

ILLUSTRATIONS

In the Garden of President and Mrs. John Grier Hibben at Princeton, New Jersey (1921) 16
Designed originally by the first Mrs. Woodrow Wilson; now taken care of by Beatrix Farrand, Landscape Architect

The Round Pool in the Garden of Mr. and Mrs. S. J. Leonard at East Hampton, Long Island (1920) 16
Charles N. Lowrie, Landscape Architect

The Oval Garden designed for Mr. and Mrs. Horace A. Saks at Elberon, New Jersey 17
As it appeared in its second June, 1922. Elsa Rehmann, Landscape Architect

The Oval Garden designed for Mrs. Bayard Dominick at Rumson, New Jersey (1923) 17
Elsa Rehmann, Landscape Architect

In the Garden of Mr. and Mrs. John Hampton Barnes at Devon, Pennsylvania (1924) 28
Wilson Eyre, Architect; Elizabeth Bootes Clark, Landscape Architect

In the Garden of Mr. and Mrs. John T. Pratt at Glen Cove, Long Island (1920) 29
Charles A. Platt, Architect

In the Garden of Mr. and Mrs. Eugene Meyer, Jr., at Mount Kisco, New York (1921) 29
Charles A. Platt, Architect; James L. Greenleaf, Landscape Architect

Cedars, Peonies, and Boxwood in the Garden of Mr. and Mrs. Otto H. Wittpenn at Bernardsville, New Jersey (1920) 38

The Weeping Willow in the Garden of Mr. and Mrs. A. Felix du Pont at Wilmington, Delaware (1922) 38

Great Boxwood Bushes, Luxuriant White Azaleas, Pink Rhododendron carolinianum and Forget-me-nots under an old Pear Tree contribute a Wonderful Old-Time Spirit to the Garden of Mr. and Mrs. Henry W. DeForest at Cold Spring Harbor, Long Island (1920) 39
Olmsted Brothers, Landscape Architects

The Garden Wall at Goodstay, formerly the Home of Miss Paulina du Pont, now that of her Niece Mrs. Hollyday Meeds, Wilmington, Delaware (1922) 39

In the Walled Garden of Mr. and Mrs. Ormsby Mitchell at Mamaroneck, New York (1921) 44
Mott Schmidt, Architect; Ellen M. Shipman, Landscape Architect

Half-Forgotten Splendor in the Garden of Mr. and Mrs. Edwin Morgan at Roslyn, Long Island (1920) 44

Under the Great Elm in the Garden of Mr. and Mrs. John T. Pratt at Glen Cove, Long Island (1920) 45
Charles A. Platt, Architect

In the Courtyard Garden of Mr. and Mrs. Morgan Colt at New Hope, Pennsylvania (1922) 48
Morgan Colt, Architect

Under the Pergola in the Garden of Mr. Robert Goelet at Edgemere, Chester, New York (1920) 48
Beatrix Farrand, Landscape Architect

The Sundial Boy, the Work of Gail Sherman Corbett, Sculptor, in the Garden of Mr. George D. Pratt at Glen Cove, Long Island (1920) 49

'Pan,' the Work of Richard H. Recchia, Sculptor, in the Garden of Mrs. Gardiner M. Lane at Manchester-by-the-Sea, Massachusetts (1922) 52

'Philomela,' the Work of John Gregory, Sculptor, in the Studio Garden of Mrs. Payne Whitney at Manhasset, Long Island (1920) 53

Pelicans in the Garden of Mr. C. H. Ludington, at Ardsmore, Pennsylvania (1923) 56

Baby, the Work of Frances Grimes, Sculptor, in the Garden of Dr. and Mrs. James H. Lancashire at Manchester-by-the-Sea, Massachusetts (1922) 56

Lilacs beside the Gate in the Garden of Mr. and Mrs. Henry W. DeForest at Cold Spring Harbor, Long Island (1920) 57
Olmsted Brothers, Landscape Architects

Willows at the Mill Run in front of the House of Mr. and Mrs. Morgan Colt at New Hope, Pennsylvania (1922) 66

Evergreens around the Swimming Pool on the Estate of Mr. George D. Pratt at Glen Cove, Long Island (1920) 67
James L. Greenleaf, Landscape Architect; Trowbridge and Ackerman, Architects

Marble and Rhododendrons in the Garden of Mr. and Mrs. John Magee at Mount Kisco, New York (1921) 67
Ellen Shipman, Landscape Architect

Boxwood around the Pool in the Garden of Mrs. Harold I. Pratt at Glen Cove, Long Island (1920) 70
Martha Brookes Hutcheson and James L. Greenleaf, Landscape Architects

Boxwood, Wistaria, and Pink Dogwoods in the Old-Time Garden of Mr. and Mrs. Henry W. DeForest at Cold Spring Harbor, Long Island (1920) 70
Olmsted Brothers, Landscape Architects

The Wall Fountain and Forsythia in the Garden of Mr. and Mrs. William K. Wallbridge at Short Hills, New Jersey (1923) 71

The Three Trees on the Terrace in the Garden of Mr. and Mrs. William K. Wallbridge at Short Hills, New Jersey (1923) 71

The Matrimony Vine in the Garden of Mr. and Mrs. Henry W. DeForest at Cold Spring Harbor, Long Island (1920) 76
Olmsted Brothers, Landscape Architects

Boston Ivy over the Archway of the Home of Mr. and Mrs. John Hampton Barnes at Devon, Pennsylvania (1924) 76

Vines covering the Steep Slope in the Garden of Mr. and Mrs. Henry C. Martin at Glen Cove, Long Island, as it was in 1920 before the House was Burned 77
Harry T. Lindeberg, Architect

Climbing Hydrangea in Chestnut Hill, Pennsylvania (1924) 77

The Virginia Creeper at the Studio Door of Mr. Morgan Colt, at New Hope, Pennsylvania (1922) 84

Ivy and Roses in the Garden of Miss Violet Oakley at St. Martins, Pennsylvania (1922) 84

Wistarias and Grapes in the Courtyard of Mr. Henry H. Binsse at Short Hills, New Jersey (1920) 85

Roses in the Courtyard of Mr. Henry H. Binsse at Short Hills, New Jersey (1920) 85

Harrison Yellow Roses in the Courtyard Garden of Mr. and Mrs. Morgan Colt at New Hope, Pennsylvania (1922) 88

Roses ornamenting the Porch in a Garden at Garden City, Long Island (1923) 89

Yellow Polyantha Roses scattered through borders of White Pinks and Forget-me-nots in the Garden of Mr. and Mrs. Horace A. Saks at Elberon, New Jersey (1922) 92
Elsa Rehmann, Landscape Architect

In the Rose Garden of Mr. and Mrs. Charles Hirshon at New Rochelle, New York (1923) 92
Elsa Rehmann, Landscape Architect

In the Rose Garden of Mr. Robert Goelet at Edgemere, Chester, New York (1920) 93
Beatrix Farrand, Landscape Architect

Roses over a Garden Wall at St. Martins, Pennsylvania 93

Spring-Flowering Edging in the Garden of Mr. and Mrs. William K. Wallbridge at Short Hills, New Jersey 104
Frank Schmidt, Landscape Gardener

Edgings to complete the Flower Loveliness in the Garden of Mr. and Mrs. William A. Reade at Purchase, New York 104
Beatrix Farrand, Landscape Architect

Daffodils in the Garden of Mr. Chester Jay Hunt at Mayfair, Little Falls, New Jersey (1923) 105

Iris Drifts in the Garden of Mr. and Mrs. William K. Wallbridge at Short Hills, New Jersey (1922) 134

Scilla, Iris, and Lupines in the Garden of Mr. and

Mrs. William A. Reade at Purchase, New York (1921) 134
Beatrix Farrand, Landscape Architect

Lupines and Larkspurs at 'Boxly,' the Garden of Mrs. Frederick Winslow Taylor at Chestnut Hill, Pennsylvania (1924) 135
Olmsted Brothers, Landscape Architects

Delicate Flower Interminglings at 'Boxly,' the Garden of Mrs. Frederick Winslow Taylor at Chestnut Hill, Pennsylvania (1924) 135

Lupine Clumps and Roses in the Garden of Mr. and Mrs. Leonard K. Elmhirst at Roslyn, Long Island 140
Beatrix Farrand, Landscape Architect

Foxgloves and Pinks in the Garden of Mr. and Mrs. Leonard K. Elmhirst at Roslyn, Long Island (1922) 140

The Garden at Tulip Time designed for Mr. and Mrs. T. G. Tallman at Wilmington, Delaware (1922) 141
Wilson Eyre, Architect; flower arrangements by Elizabeth Bootes Clark, Landscape Architect

At Tulip Time in the Garden of Mr. and Mrs. C. Marshall Barton, at Wilmington, Delaware (1922) 176

In July in the Garden planted for Mrs. Clarence Kenyon at Glen Cove, Long Island (1900) 177
Emile Fardel, Landscape Gardener

During July in the Garden of Mrs. Gordon Abbott at Manchester-by-the-Sea, Massachusetts (1921) 182
Ellen M. Shipman, Landscape Architect

ILLUSTRATIONS

The Golden Borders in the Garden of Mrs. Gardiner M. Lane, at Manchester-by-the-Sea, Massachusetts 183

Olmsted Brothers, Landscape Architects; James Scott, Gardener

Ageratum, Heliotrope, and Blue Sage in the Garden of Mr. and Mrs. Otto H. Wittpenn at Bernardsville, New Jersey (1920) 188

The Blue Borders during August in the Garden of Mr. and Mrs. Gardiner M. Lane at Manchester-by-the-Sea (1922) 189

Olmsted Brothers, Landscape Architects; James Scott, Gardener

Autumn in the Garden of Mr. and Mrs. Henry C. Martin at Glen Cove, Long Island (1920) 200

Design by Harry T. Lindeberg, Architect; flower scheme by Charles Galanti, Gardener

During September in the Garden of Mr. and Mrs. F. H. Ryan at Short Hills, New Jersey (1923) 201

During September in the Garden of Mr. William K. Wallbridge at Short Hills, New Jersey (1923) 204

October 205

INTRODUCTION

GARDEN-MAKING AS A FINE ART

If, with all his other activities, the Italian artist-architect of the Renaissance achieved distinction in the art of garden-making, it was because he had only to adapt his hand to a different medium. It seems it was not difficult for him to use land and landscape instead of building material, to use earth and trees instead of clay and marble, to use flowers and verdant green instead of pigment. He knew how to make his garden as beautiful in design as his building, for was it not a veritable part of it? He could model the Italian hillside as wonderfully as he could carve his statue. He took as keen a delight, no doubt, in the green of ilex, in the whiteness of marble, in the blue of the Italian sky as in the colors for his altar-pieces and frescoes.

It is, then, quite understandable that the landscape architect of to-day, specialist though he be (and I make no distinction between the men and women in this field of art), should manifest the sensitiveness of the older artists. There is no other art, perhaps, that demands quite so keen an understanding of design and form and color as this one of garden-making or requires so sensitive a poetic feeling and so subtle a taste of its creator.

But, while he may not be wholly conscious of it,

the landscape architect is apt to show a keener understanding and a greater sensitiveness to one phase of his art than to another. One garden-maker may be particularly interested in design. By the strength of its lines, by the dignity of its proportions, by the exquisiteness of its geometric pattern, by the breadth of its space composition will he express the beauty of his conception. Sometimes it seems as if it hardly mattered how such a garden is planted, so dominant is the design over the planting. In the finest examples, however, the planting is so adapted to the scheme that it heightens and accentuates its every perfection. That is what the planting is for. It ought to be no mere afterthought but an integral part of the garden. It is there to interpret the design through its very loveliness.

I do not wish to give a wrong impression. Every true garden-maker is conscious of design, for it is the way he can make real his idea. Some people seem still afraid of design, timid of the artificiality of beds and borders. I do not blame them altogether for this. Many a garden is quite hopeless with many little unrelated compartments and free standing beds difficult to plant. But you will find that, in a legitimate design, these beds and borders are not conspicuous in their artificiality, but are indispensable units of the underlying structure. They form the skeleton upon which to build. Without it, the cloak of flower loveliness is but sham.

Some people imagine that design is something forced, while the best gardens are those where the

design adapts itself to the site, moulds itself to contours, and conforms with house and landscape. Take but a single example. Those of us who are overawed by Versailles and the perfection of its sumptuous design need but to realize its perfect adaptation to the great level country all around and to the scale of its great palace buildings, need but to repeople it with courtiers on horseback and ladies in sedan chairs, need but to sense the grandiose desires of a Louis XIV and to visualize the magnificent life of his court, to understand the part that design plays in creating such stupendous effects. But we can go to the other extreme just as well. It requires just as keen an understanding of our forefathers' day to interpret again the spirit of those little doorway gardens whose effects were none the less fascinating because the designs were so very simple.

In a broad sense, too, every landscape architect is really a sculptor. He moulds the earth's surface to his will and models his garden's body with infinite care. He is conscious, too, of the form of every tree and shrub and flower that he uses. It is easy to see the hand of the sculptor in the Italian garden. He exhibited it in the terracing of hillsides, in the curving grace of stairways, in the lovely tumbling cascades. He showed it in the use he made of pyramidal cypress and of the picturesque round-headed stone pine. He showed it in the way he cut holly into walls of green and shaped the trees into pleached alleys. He showed it even in his use of wooded areas. Or take the topiary work in old gardens, in Italy, in

Holland, in England. This was the work of fantastic gardener-modelers. And the weeping and pendent trees and trees bent and trained into shapes not their own was the work of later odd-minded horticulturists.

The garden-maker of to-day has a different viewpoint of vegetation. The natural forms of trees and shrubs have a strong appeal, and he finds ample variety to satisfy every sculptural desire. The sweeping beauty of the beech, the ruggedness of the red pine, the picturesqueness of the apple, the grace of the hemlock, the exquisitely carved elm are lovelier to him than any exotic or man-trained specimen. Even though he uses the clipped forms of boxwood and yew as of old for formal effect or from whimsical desire, the unclipped boxwood has a greater beauty for him and the unclipped yew a rugged grace. He delights in rugged thorns, in graceful ironwoods, in nice dogwoods. He rejoices in crude sumacs, in drooping snowberries, in delicate spiræas, in stately lilacs, in shapely laurels. He enjoys recumbent junipers, prostrate cotoneasters, tumbling matrimony vines, trailing roses, and spreading honeysuckles — no end to such a catalogue. Each tree and shrub and vine has its own appeal. Its characteristic individuality wields its own spell in genial situations. But it is particularly in the exquisiteness of its placing, in the charm of its selection and assembling, that the garden-maker can exhibit his ability in producing the sculptural beauty of gardens through plant material.

Flowers exhibit even a greater degree of variety in form, a more exquisite modeling. Hardly a flower can be mentioned that shows no characteristic beauty of form. Think of all the flowers you know, the decorative iris, the graceful lilies, the strident hollyhocks, the sturdy mulleins, the fascinating milkweeds, the sumptuous yuccas, the hyacinths, the daffodils, the Canterbury bells, the phloxes. Think of the characterful composites in all their variety, of the figwort family of which the foxgloves and snapdragons are conspicuous members, of the pulse family with all its delightful butterfly-like flowers. These are all too few to show the beauty and variety of flower forms. Not only is the shape of the individual flower important, but the decorative arrangement of its foliage and the very structure of its stalk. I have found delightfully suggestive the words of a client who thought that very beautiful combinations could be achieved with leaves as well as with flowers with all their variety of textures and shapes. And no less a sculptor than Rodin has it said of him that 'flowers communed with him by the gracious swaying of their stalks,' as if he caught this subtle phase of flower beauty akin to his own great art.

To distinguish the individuality of these shapes, one by one, is truly a fascinating game, but the real significance of their sculptural beauty in the garden lies in their intermingling, for then they resolve themselves into flower friezes. They can be wrought into borders that are as exquisite and delicate, or as

bold and daring, as any bas-relief, according to the demands of the situation. Some gardens delight in such flower borders. Then the form of the flowers seems more important in them than their color. And all the greater is the designer who can sense this need in gardens and develop its significant beauty.

There is one aspect of flowers in borders that a frieze of stone cannot attain. It is what I like to call the stereoscopic effect of flowers, for they can stand out and away from one another and from their background. Flowers planted in drifts will attain a fine strength in this way, and others delicately intermingled will have an airy grace.

Then there are designers who are particularly interested in color. They are not the least among their confrères, albeit their work is as evanescent and as transient as the flowers themselves. Each garden-designer, if he be a colorist at all — and some are strangely lacking in this sensitiveness — is as individualistic in his handling of flowers and flower color as a painter. He has, I think, the more difficult task, the more subtle art, for plants come and go with the seasons — yes, with the weeks, making a hundred pictures in an interlocking series. Besides, they are subject to the idiosyncrasies of weather and to the whims of gardeners.

Upon the lessons he has learned from the painters, the garden-maker draws valuable inspiration. In fact, it can be truly said that the painter impressionists and their successors have revolutionized his art, for the understanding of atmospheric effects,

and more particularly the effect of light upon color, have given the garden a new beauty. The old order of flat bedding-out effects was no longer to be tolerated as soon as the garden-maker could translate the painter's effect of broken color into the medium of his own art. He found he could attain effects, previously unthought of, by the lavish intermingling of bulb and perennial and annual in the herbaceous border. This new freedom in flower assembling made it possible to use flowers in spots and groups, in drifts and masses, in so many new ways and so masterfully that he could rival at will the *pointillage* of the impressionists or the heavier brush strokes of the modern painter to produce whatever effect he desired.

The garden-maker found that he could arrange colorful harmonies or mosaic patterns of great beauty. He could delight in exuberant contrast or in startling concords. He could produce misty effects of subtle softness or scintillating effects full of golden sunlight. He could create delightful scenes with colors delicately blended or bold and clashing effects. This is something finer than a mere craving for pretty color schemes, for he can express every delicacy or any daring that his personality desires, or his temperament suggests or his client delights in. And, in all this handling of color, you will find that he expresses his ideas by a technique which is as unmistakably his own as is that of any painter.

Yet in this use of color there is something even

finer, for by it the design of the garden can be brought to its finest perfection. This is no caprice or whim of the creator. It is governed by the truest laws of artistic composition. Just as the painter expresses his idea through the blending of his color, so the garden-maker can bring out the underlying idea of his garden through color arrangement. Perhaps of even greater significance is the fact that color can express a garden's mood. Lavish masses of golden and yellow and orange flowers, do they not suggest a garden of ample size and luxuriant borders out in the brilliant sunlight? White flowers, the white laid in delicate pattern upon the green of flower foliage, do they not suggest a garden of old-fashioned charm, fragrant with box-edgings, with seats in sequestered nooks, and a sundial with quaint inscription? And a garden all of quiet green, does it not suggest a place deep in the shade of overhanging trees in a cool hollow with a deep pool of quiet water wreathed in vines? These are but bald examples, to be sure. They can give but meager suggestion of this thing that is so ethereal, hardly definable in words, for it is that well-nigh intangible thing writers love to call atmosphere.

GARDEN-MAKING

PART I

GARDEN-MAKING

* * *

PART I

CHAPTER I

THE SIMPLEST KIND OF GARDEN

THE simplest kind of garden is a flower-bordered path. Its simplicity lies in the singleness of its purpose and in the directness of its composition. Despite the elemental character of its design, however, it can reach sublime perfection in proportion; despite its straightforward sincerity, it can be elaborated with exquisite detail; despite all its limitations, it can be wrought into a wonderful completeness.

Try to visualize a typical example. It seems so easy, doesn't it? Just a flower-bordered path, and yet you become ensnared straightway in the tangle of its infinite variety. There is a path, I remember, that wanders through a woodland, finding its delight in primroses and violas, in forget-me-nots and Anchusa myosotidiflora, in columbines and mertensias. There is another path I know, carved in the slope of the hill where, beneath a wall overhung with a wealth of intermingled rose climbers and buddleias with soft summer bloom, there are narrow borders filled with polyantha roses. There is a third path beneath the sun-flecked tunnel of a long grape arbor

where Japanese anemones find a welcome haunt. There is a path that climbs its wonderful way up and up, flight upon flight, between hemlocks and pines, with all sorts of tumbling plants along the edges. And, finally, there is a path in an orchard where fascinating medleys of spring flowers spread out beneath blossoming fruit-trees.

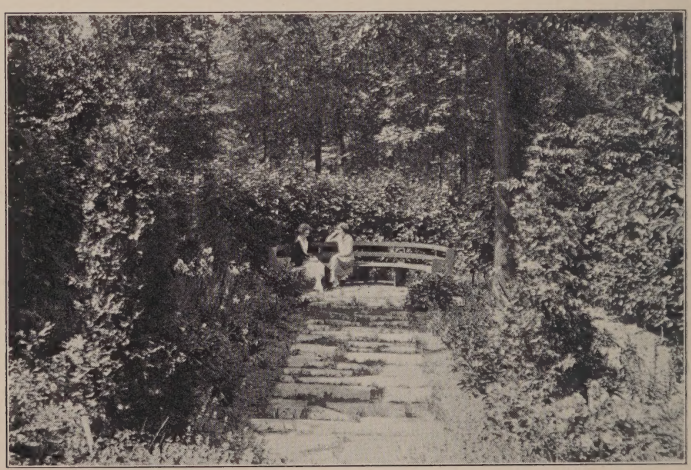
There are paths that find their greatest pleasure in directness. Straight as an arrow, they become impersonations of that familiar axiom, a line that is the shortest distance between two points. And then, there are paths that, moulding themselves to contours and fitting themselves to circumstance, wind their ways graciously like languid streams. Some paths fit on level ground and others like to wind up a hillside. Some are brilliant and sunny, others like the deep shade and half shade of woodsy places. Some are so narrow that we find ourselves in constant peril of treading upon the flower edges, while others are so generously wide as to allow two people to stroll leisurely along with a dog by their side.

The width of the walk depends partly upon the material used, but mainly upon circumstance. Few realize, however, that the width of a path can determine not only the amount of physical comfort, but the degree of sensitory pleasure there is in walking through a garden. A path of two or three feet is too narrow, in any case; a path of eight feet is commensurate with a big design; a path of five or even six feet is usually in proper proportion and comfortable.

The width of the borders, too, depends upon cir-

IN A GARDEN AT ROSLYN, LONG ISLAND, DESIGNED FOR MR. STANLEY MORTIMER
Nathan Franklin Barrett, Landscape Gardener

IN THE GARDEN OF DR. AND MRS. C. S. McKINNEY AT MADISON, NEW JERSEY



IN THE GARDEN OF MR. AND MRS. CARL L. WATTER AT ESSEX FELS, NEW JERSEY
Elsa Rehmann, Landscape Architect

cumstance. I have found, however, that five-foot borders are usually too reserved and unmindful of flower habits. They may be very nice upon a plan, but in actuality they not only put strict limitations upon the flower selection, but give the garden a cramped and stingy look. I never feel free to use any tall or free-spreading flowers in them, no hollyhocks or heleniums, no dahlias or perennial asters, for instance. Eight- or ten-foot borders are much happier in looks, are usually sufficient and possible from a working point of view. I have found that, even in a rather small garden, ten-foot borders accommodate themselves quite nicely. They may look too wide in plan, but even a rough cross-section will give you the effect that flower heights and background shrubs and hedges have upon the width of the garden. These are all niceties in proportion which must be sensitively felt to be really appreciated.

Sometimes the borders must be self-contained and the flowers carefully distributed for height and color; again, these path gardens may give way to all sorts of vagaries. The borders may be now wide, now narrow; the flowers now high, now low; the bloom now abundant, now meager; the color now brilliant and boisterous, now faint and fairy-like. I like a little cozy path where you can tuck all those darling little things that are not effective in a real garden. There is often a chance for such a path in a vacant corner. All the little edging plants are especially welcome there, for each little variety can be noticed, so close at one's feet it is. I want violas

there in all their fascinating variety, and for very contrast with them the saxifrages. I want creeping veronicas and all the dainty kinds of dianthus. I want tunicas and nierembergias. I like these plants in irregular masses and delightfully intermingled and planted so near the edge of the border that they spread over the path with freedom. I like these paths to be of broken paving, for such plants spoil the edges of grass paths in their very exuberance and look forlorn when they come in contact with gravel. I would rather have these wondrously free edgings with all their varied bloom and varied habit than even boxwood edgings for all their beauty, and I would forsake the most wonderful of great gardens for one of these little cozy paths.

There are paths that can take upon themselves the very character of their surroundings. There are paths bordered with boxwood and enclosed with fine walls or evergreen hedges that fit rich houses and luxuriant settings. There are paths bordered with lilacs, altogether old-fashioned, rugged paths through fields with wild roses and meadow-sweets, paths between trained espalier fruit in vegetable gardens, paths tunneled beneath clipped hornbeams or bounded by trained lindens in a quaint and Old-World spirit.

Then, there are paths that will interpret the character of their sites. I remember a fine old house sheltered by great trees. From the central doorway you look down a long flower-bordered path. The grass walk is seven, perhaps eight feet wide; the bor-

ders are ten or twelve at least. Path and borders together are as wide as the house itself. This gives the garden a generous feeling quite beyond its actual dimensions. There is, too, a perfect relationship between the length of the path and the height of the trees, between the undulating flower masses and the width of the tree branches.

Then, there are paths that absorb the very character of the natural scene about them. I know a path that winds down from the house through flower borders to a boat-house standing on one of the little inlets of the Sound. It has a great S-shaped curve like the streams we see winding lazily through flat meadow-lands. In the spring goldentuft spreads its flat bloom over the pavement and the grayish foliage of Nepeta mussini is overspread with a haze of filmy blossoms. Saxifrages are showing their pink spires above great leaf rosettes, and thyme and sedums intermingle the varying grays of their foliage along the way. Everything is flat and matlike as if to interpret the very mood of the level meadow-land all around. Then, later on, the borders become more rugged with bolder and coarser plants. Some are those we can find in the fields, butterfly weeds and evening primroses, tansies and goldenrods and the cow-parsnip that we have seen standing out boldly above the wet lands along sluggish streams. Then, there are such decorative plants as plumepoppies, and such rugged plants as globethistles that have a picturesque growth reminiscent of wind-swept dunes. In all these plants, in their rugged habits and in their

bold outlines, we find the spirit of the wild meadowland in summer.

There are paths that delight in exhibiting a single flower, iris or peony, foxglove or aster, dahlia or chrysanthemum. The uniformity of kind is offset by manifold differences in color and by the individualities of diverse varieties. In this type of garden, the flower must be of sufficient interest to be very telling in bloom and effective in habit. It must be so enchanting for the few weeks that it flowers, as to make up for the lack of bloom for the rest of the season. This type of path is often a specialist's garden and sometimes it is a delightful element in a vegetable garden. Usually it requires ample dimensions for its charm, and yet I have seen such single effects carried to great perfection in little gardens. I remember one in which there was a succession of hyacinths, Canterbury bells, and chrysanthemums, each carried out in a graded sequence of color that was quite enchanting.

Paths seem to divide themselves according to their intent. There are paths that, as 'a way in,' become introductory phases to larger garden units. Sometimes these paths are very dignified with accents of magnolias, holly, yews, or boxwood; sometimes even little paths are worth-while a bit of careful study, like one not more than fifteen feet long leading from porch to garden between closely planted spiræas and snowberries, where in the narrow space left for flowers there are white pinks and sweet alyssum, lavender verbenas and heliotrope, poet's nar-

IN THE GARDEN OF MR. AND MRS. CLARENCE KENYON AT
GLEN COVE, LONG ISLAND

ON THE ESTATE OF DR. AND MRS. GEORGE WOODWARD AT
ST. MARTINS, PENNSYLVANIA

IN THE GARDEN OF MR. AND MRS. ROBERT GLENDENNING AT CHESTNUT HILL, PENNSYLVANIA

cissus and white daffodils. Most paths are just 'a way through' from one part of the grounds to another, where the character of the planting has a transitional aspect and where gates or gateways, rose arches or arbors, sometimes mark beginning and end. Some paths, however, become real little flower gardens. This type is, perhaps, more difficult to plan than either of the other two, for there are niceties in the relationship of its parts that can be overlooked in 'a way through' and there are subtleties in its details that can be omitted in 'a way in.'

This kind of a garden is based upon the simplest of compositions. It has one axis and one focal point. This focal point is of great importance. It can give the garden its reason and emphasize its character. It can be the most precious statue or the simplest seat; it can be the most elaborate tea-house or the simplest arbor; brick wall, marble coping, and bronze statue can be combined into the richest of terminal features or a simple wall fountain sunk beneath a dry-laid wall overspread with rock-plant bloom may be quite adequate if the character of the garden permits. A sympathetic accord between the important elements of a garden is of great importance in determining its character. Widening the path in front of this terminal feature gives it proper emphasis; putting it in a niche or apse-like place gives it impressiveness; backgrounds of tall trees give it setting and frame.

There is need, too, to enclose the garden, and for this there are walls and lattices, clipped hedges and

free-growing flowering ones in the greatest variety to fit every requirement.

Such simple compositions often require variation. The charm of one garden I know is due to the contrast that exists between the shady and the sunny parts of the path. At first, in the shade, it is all a quiet green, for from the porch steps we enter an arbored way. Actinidia, trumpetvine, and grape cover the rustic beams, while funkias and ferns cover the ground below. Then, out in the sunlight, we come upon borders with gay flowers and enclosing lattices covered with climbing roses. There is another path where the first third of its length is given over to rose beds that are edged with heliotrope and forms an introduction to the flowers that border the rest of the way. The hedges that enclose the path also divide one part from the other. There is still another path where a rose garden interrupts its length, and a fourth garden where a round pool divides the path in two.

These path gardens have all the problems of other gardens in the opportunities that they offer for well-studied succession of bloom, flower distribution, and color effectiveness. In one garden I know, a medley of intermingled color is full of interest; in another, a more restrained scheme of blue and yellow flowers in ample variety of shade and tone is effective. In a third, each color is used in a separate section by itself. In still another, the color is arranged in a kind of sequence. This is a very interesting experiment. The sequence starts with pink flowers. The first

bloom is of pyrethrums and Canterbury bells and lupines. Then, in midsummer there are hollyhocks, and in the autumn closely planted gladioli rise up amid bushy snapdragons and mingled with them are occasional anemones and pink lilies. Quite unexpectedly, we find in this pink scheme a few yellow touches, creamy irises, pale Digitalis ambigua, soft yellow meadow-rues, and golden eremurus. They seem but accidental, a glint, a spot, a line of yellow amid the pink, but they form a charming bit of color harmony. Beyond these, the flowers are white, blue, yellow, lilac, and red. First, there are white columbines, white phloxes, white hollyhocks, white anemones, and white stocks; then there are flowers like Iris Madame Chereau that are part white, part blue, and flowers like Delphinium cœlestinum and Salvia farinacea where the blue coloring seems laid thinly over white, until we reach the deeper blues of columbines and larkspurs.

Then yellow flowers predominate. In late May, for instance, there is a group of yellow day lilies with erect yellow irises rising behind and yellow columbines near by. I think I like the borders best in the autumn when the red flowers are at their best. Think of brick-red verbenas and tritomas and fiery-red dahlias together at the end of one border and in the opposite border deep-red dahlias standing beside violet New England asters, the one a contrast of complementary colors becoming soft through the perfect modulation of its tones, the other an exultant concord.

It may seem at first glance, perhaps, that the

borders at either side of this path are arranged rather arbitrarily into a color programme. There is nothing fixed or conventional about it, however, for while each color is used in distinct masses, it is then partly mingled with the next, so that the colors are never seen as isolated groups, but as blended masses. Even the quantity of the color is never the same: now it is a bold mass, again a mere suggestion, so that its effect in connection with other colors is always new. The flowers, too, are planted with such freedom and naturalness that the effects seem entirely unstudied, and yet it is this very color progression that underlies the charm of each and every effect.

These little path gardens allow, too, for many charming little changes from year to year as one's desires form and multiply. A little garden I know finds a new color scheme in Darwin tulips each spring and each summer a different arrangement of annuals. One summer there were white, blue, and yellow flowers in the borders. The next year had much the same effects with an added touch of maroon in snapdragons and cherry color in dahlias. The next year the border became much brighter and livelier. Tagetes and buff snapdragons and orange calendulas were mingled with ageratum along the edges of the path, masses of blue stock-flowered larkspurs and blue salvia were enlivened by orange zinnias and Gladiolus primulinus and the background was filled with orange dahlias. That is the real joy of a garden; every year promises a new venture, leading you from the simplest of experiences into the color wealth of flowers.

CHAPTER II

THE ROUND GARDEN

Isn't there something thrilling to you in the spinning of a top, something breathless in the whirl of a roulette, something playfully delightful in the round and round of a ring-a-rosy, something fascinating in this movement that returns ever upon itself? The ring has always held a magic spell, whether it was a circlet made of gold and precious jewels or a simple hoop in the hand of a child. The circle has always been decorative, whether it was a *rondache*, the ancient shield carried by French foot soldiers, or the colorful rose window of a Gothic cathedral. The round has always been a unique figure in architecture, the Tholos of Greece circling a sacred well, the round church of Rome enshrining a monument, the round tower of Ireland. The *rondo* is a playful phase of musical composition. The *rondeau* is a delightful literary expression. And this circular *motif* is found, too, in landscape art where the *rond-point* or round garden is a fascinating form.

The *rond-point* was, perhaps, the first circular form in garden art. It comes about quite simply and naturally. Try it yourself on a bit of paper in plan form. Draw two lines representing the center lines of paths. These meet at the intersection in a point. You will unconsciously emphasize this point and visualize it as some garden feature — a sundial, a bird-

bowl, a well, a pool, a statue. Then you will enlarge the space around it until it becomes a circle of some size.

How wonderfully this simple idea has been developed! The *rond-point* marks the intersection of the broad *allées* of clipped trees through the great man-planted woods of Versailles. There each intersection became a fascinating garden with ornate fountain or statue or temple in the center or with a colonnade all around. In Italian gardens, too, this round feature was of great interest, but generally it was more lovably simple and more delightful architecturally. Sometimes it became a mere circular opening outlined in boxwood; sometimes it was marked by the simplest round pool; again, as at the Villa Piatti, as recorded in a painting by George S. Elgood, it is a sunny spot in the midst of much greenery where the pool with raised curbing is encompassed by a low wall ornamented with statues and adorned with oleanders and other plants in pots, all adorably Italian.

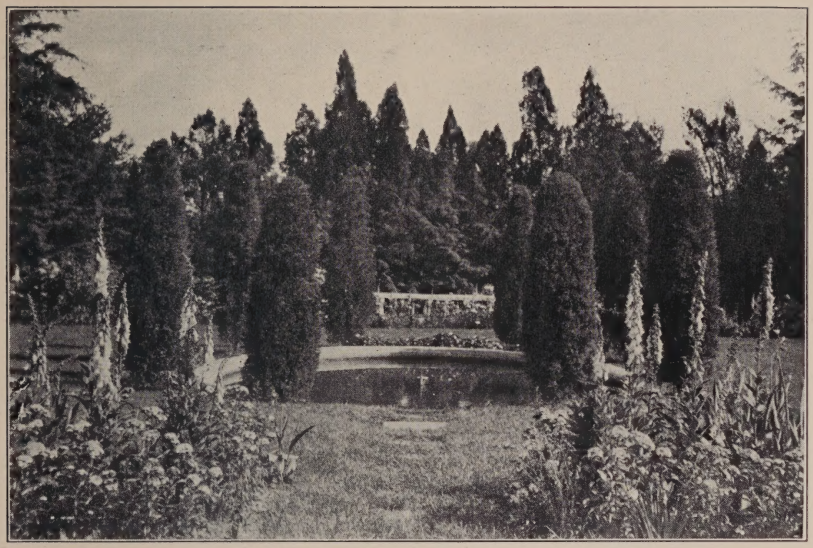
The *rond-point*, from being just a round spot as the recognition of axial intersections of the paths in the grounds, has become in many cases the center of the garden. How fascinating is the cypress arbor of interwoven arches marking the center of the garden at the Generalife! This is a real Spanish garden feature of Gothic grace and whimsy. And how triumphant is the round center of the Italian garden at Villa Lante! There steps, water-basin, and statue build up the noblest of garden centers. And our own

country has examples that compare with these, as in one of the distinguished gardens on Long Island where rich boxwood, accenting bay-trees, and luxuriant flowers are a foil for a graceful statue in a round pool.

And then, there is the real round garden. This is a rare garden form of engaging character. There was a quaint round garden in seventeenth-century Holland of which I have a fascinating old print. It was at Meervliet, 'Maison de Plaisance appartenant à très Illustre Lucas Trip Bourguemaître de la ville d'Amsterdam et Conseiller de l'Admirauté,' as the title reads. In the center is a great vase standing high upon a pedestal. Vases vie with spherical sundials and statues for garden ornament in these old prints. Here the vase forms the central point for a delightful 'embroiderie' of boxwood enframed in a circle of low-clipped edging. Around this are high-branched trees spaced equidistantly in circular formation. And all this is enclosed in a high wall of clipped greenery with arched openings cut into it.

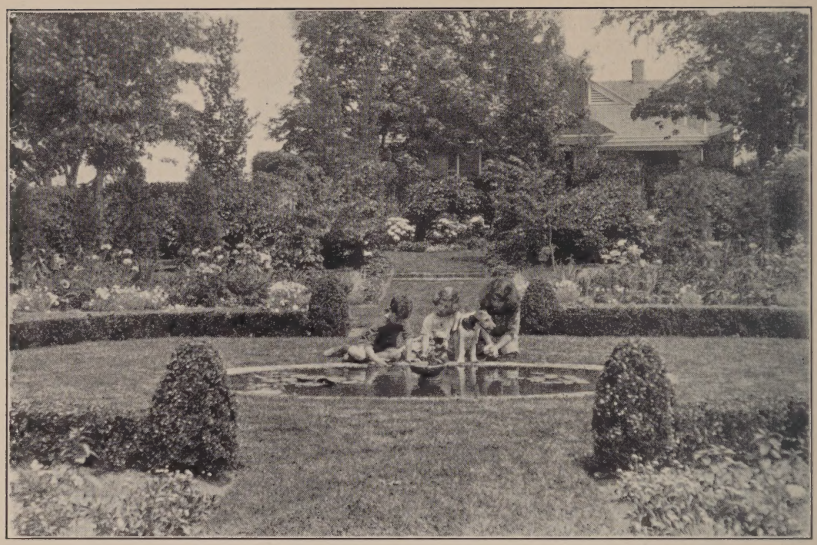
In this country there are two round gardens that I think worthy of special mention. One is a garden with curving brick walks laid in herringbone pattern, with curving seats of marble offset by ornate Hermes, with curving clipped hedges and accenting bay-trees, all of great richness and formality. The other is a great green garden where conifers and broad-leaved evergreens in intermingled masses circle about a great round pool whose placid water stands almost level with the sod.

The circular *motif* is recognized, not merely in the structure of the garden, but in the arrangement of the plants. Some plants are arranged so that they circle round and round. In one garden I know, boxwood bushes form a green hoop around the center. In another garden that I myself have planted, Phlox divaricata is planted all around the center to make an edging for tulips that are arranged in a series of concentric circles, first white and gold tulips intermingled, then Fairy Queen, which is soft lilac with amber-yellow margins, with an encompassing circle of lilac and purple ones. In another garden I have planted polyantha roses around the inner beds within circles of hybrid tea roses. In a third garden I have circled a tiny grass plot with a ring of loosely branching ageratum that edges encircling masses of blue salvias. Here four blue hydrangeas, one for each quarter segment of the circle, are used as accents. Such accents, whenever they occur as enlivening elements of the garden, are always used in repetition at equally spaced intervals. In one garden, for instance, dogwoods may fringe the circular pavement sprinkling it with delightful shadows. In another, the center may be marked with the staccato notes of pointed cedars. If the garden is old-fashioned and very small, standard roses may be delightful for encircling accents; if the garden is ornate, cut boxwood figures may be appropriate. When even simpler effects are sought, accenting flowers may be used, clumps of peonies or lupines, irises or Madonna lilies, Statice latifolia or Clematis



IN THE GARDEN OF PRESIDENT AND MRS. JOHN GRIER HIBBEN
AT PRINCETON, NEW JERSEY

IN THE GARDEN OF MR. AND MRS. S. J. LEONARD AT EAST
HAMPTON, LONG ISLAND
Charles N. Lowrie, Landscape Architect



IN THE GARDEN OF MR. AND MRS. HORACE A. SAKS AT ELBERON
NEW JERSEY
Elsa Rehmann, Landscape Architect

IN THE GARDEN OF MRS. BAYARD DOMINICK AT RUMSON
NEW JERSEY
Elsa Rehmann, Landscape Architect

recta, meadow-rues or cosmos, depending upon the effect.

Trees, shrubs, and flowers, woven together in this way, furnish, too, a poetic and sympathetic setting for the center, whatever it may be. And what rare opportunities this center offers. It may be a quiet pool with a placid mirror or a deep well; it may be a bird-bowl of charming whimsy or a vase of lovely form and chaste design; it may be a sundial with a simple dial or one with gilded interwoven hoops; it may be a statue of noble beauty or poetic grace.

CHAPTER III

OVAL GARDENS

To mould a garden to contours is to have a plastic appreciation of the landscape. To adapt the form of a garden to the existing undulations of the ground is to interpret the very character of the country. In the plan of a garden you should be able to read the conditions upon which it was developed. Walls and terraces, stairways and cascades are signs of the dramatic interpretations of abrupt slopes and hillsides. Large water-basins, long vistas, great formal gardens are signs of almost theatrical interpretations of level ground. Gardens that have curving lines show that they have adapted themselves simply, and, let us say, lyrically, to gently rolling country. That is, perhaps, why oval gardens have such placid charm. An oval adapts itself so gently to easy contours. It melts into the moderate undulations of the landscape. Demanding no revolutionary changes in grades, it achieves its effectiveness without conscious effort.

Oval gardens, I think, are rare. One reason is that a great many country houses to-day, those that consider the garden as a real part of the house plan, demand a more formal, or, to be more exact, a rectangular, basis for the design of the immediate surroundings of the house. In creating these gardens the ground is apt to be remodeled to fit them. On

the other hand, there are houses that do not demand these formal surroundings, houses that do not dominate their settings, houses that seem to merge with the very landscape. They are at home beside the hedgerow and the rugged edge of the woods. They like the brook to run beneath their very windows. They are surrounded by lawns that gradually turn into field and pasture with winding river and hills in the distance. Meandering paths winding their way brook-like between flower borders, wild gardens and rockeries, lawns with naturalistic flower planting around them are often best adapted to such houses. Then, again, there seems a middle course, situations where the house requires less dominant lines for its adjoining gardens and where the surrounding country desires less rugged treatment of its garden foregrounds. Sometimes when this happens there is a chance for an oval garden.

An oval is a formal geometric figure, to be sure, but an oval garden can be as informal as may be. An oval garden can be almost wild in character and yet the gentleness of its curving line keeps it from being too rugged in treatment. An oval garden can be the very expression of delicacy, for the softness of its line accentuates exquisiteness in flower planting. What a garden of straight lines and rectangular form gains in strength, the oval garden gains in serenity, and the continuity of its curving line makes it an emblem of repose.

Oval gardens demand no pavements, but love the soft carpet of grass underfoot. Sometimes, to be

sure, stepping-stones with wide grass joints between wander gladly around them. Oval gardens demand no architectural features to accentuate their beauty. Sometimes, to be sure, a simple pool can be placed in the center, or a wooden seat is enough of a feature for the eye to dwell upon at the farthest curve. Oval gardens have no need of walls or even of hedges, for they like the more natural enclosures of shrubs and trees. That is why, perhaps, they fit into old-fashioned park-like places; why they are at home in the midst of fields with orchard backgrounds; why they nestle into little clearings in woodlands.

I have planned three oval gardens. Take the first. I made my first visit to the place one bitter cold day in January when the house was empty and snow covered the ground. There was little that was inviting for those first impressions from which gardens grow. Even the ground in the midst of scattered trees, lit then by a faint winter sun, I knew would be deep in shadow by early summer. It was, however, this very spot in the shelter of an evergreen windbreak along the boundary of the property that promised to become a garden, primarily because it was on the axis of wide steps that lead down from an old-fashioned porch almost a story above the ground. An oval shape was chosen for the garden primarily because its curving line drew the scattered oaks and maples together into a protecting enclosure. Not only that: an oval effaced the necessity of grading the slightly sloping ground and seemed a shape best fitted for a quiet shady garden which appeared

almost like a sunken garden when seen from the deck-like porch.

It became a garden full of shade-loving plants, in reality a green garden, for the foliage effects, with all their varying greens of saxifrages and violas, of tiarella and pachysandra, of columbines and meadow-rues, of ferns and funkias, of laurels and abelias, of clethras, New Jersey teas, viburnums and cornels, were considered more carefully than the flower effects. As a green garden it is valuable, too, as a foil for the bright flowers that enclose the lawn in the sunlight beyond.

In the middle of the grass oval that lies within this shadow-laden enclosure is an oval pool. Evergreen euonymus creeps over the brick coping, and here and there, where a bit of sunlight seeps in, a Silver Moon rose trails over the coping so luxuriantly that its long arching streamers almost hang into the water. And all around are vines, honeysuckle and clematis and polygonum, so intermingled that they look like a great green wreath adorned here and there along the edge with forget-me-nots in luxuriant masses.

The second garden is quite different. A lovely autumn day brought me to a quiet house in the country where a little living-porch opened upon a lawn that sloped gently away to an orchard with woodlands beyond. This second garden became an oval because it adapted itself so easily to the setting, because it disguised the unevenness of the ground (it tilts slightly to the east so that one side of the

garden is a foot or more lower than the other), and because it made possible the use of planting that was really gardenesque in character in such a manner that it would suggest more naturalistic material.

All the planting is arranged in such a way that in effect at least it completes the continuity of the oval. All the shrubs in the enclosure are so arranged, the Persian lilacs in balanced groups, the common lilacs scattered singly between, the clumps of forsythia and of bridal-wreath at stated intervals. All the flowers in the outer borders are arranged with this same idea in mind, larkspurs and hollyhocks, cosmos and asters distributed in balanced clumps, yellow day lilies and Harrison yellow roses and dahlias spotted singly through the borders, irises in sweeping curves, scattered daffodils followed by bands of annual phlox and scabious, even the intermingled edging plants along the stepping-stone path are arranged to accentuate the oval lines of the garden.

And within the stepping-stone path the same idea is carried out. Peonies are spaced at equal intervals, laurels and fragrant azaleas are scattered between them, clumps of wild roses are placed at the ends of each segment with clumps of white chrysanthemums near each. Each variety, as it comes into bloom, accentuates the shape of the garden. This is a succession of single effects quite complete in itself, planned so that, whatever neglect the rest of the garden might receive, these borders in full view of the house would remain permanent and of good appearance. Within this border are white daffodils and

poet's narcissus planted as a kind of repeat pattern, a clump or two of each in each of the four segments of the oval. When their flowers disappear, Convolvulus minor, the dwarf morning-glory, is sown over the top to make a broad edging around the grass.

A July day brought me to a third place. From the door of the living-hall I looked out upon a bare lawn bounded by a stiff clipped hedge and surrounded by neighboring places that with their old trees reminded me of English parks. Now, twin English elms break the line of the hedge and create a vista into the park beyond, and flower gardens are tucked away on one side where before there was just a useless triangle of sloping ground. There is a little round ante-garden enclosed with Japanese dogwoods and Persian lilacs and full of light blue flowers with a sundial in the center; an oval garden built half into the slope with a pool in the middle, festooned, as it were, with box-wood edging; and a shady path that wanders up and down along two sides of the triangle.

Gardens are sometimes such exquisite little places that when they belong to very big houses they need to be hidden away in secluded corners like jewels in their cases. Everything else on a place can be quite obvious and in full view, but a garden may be a surprise. It is sometimes just such awkward situations, such tilted ground, and such irregular shapes, that hold fascinating possibilities.

I like to think of this oval garden as I saw it one July when it was just a year old. There were verbenas and forget-me-nots and polyantha roses in

the center beds, and there were pinks and lobelias, annual larkspurs and annual phlox and Delphinium belladonna blossoming in the outer borders. They made a delicately embroidered pattern in buff and pink, blush and blue, and a bit of rosy scarlet between the scrolled boxwood edging and the arborvitæ enclosure. I like it, too, as it was one early June day, when the outer borders were a profusion of columbines, and pink Oriental poppies made a brilliant show and irises were blooming in accenting drifts. I like it best, perhaps, as I remember it one October when the moss verbena grew in airy profusion all around the pool and the mystery of evening was creeping over the garden.

CHAPTER IV

SOME OTHER GEOMETRICAL GARDEN PATTERNS

THERE is a charm in geometrical garden patterns. There is a fascination, for instance, in the intricate 'embroiderie' in old European gardens as they are now seen in old prints, albeit often what is left of them lacks that loveliness that freer plant growth and intermingled flower bloom give our gardens of simpler structure. The boxwood gardens of our own colonial days are ever so thrilling, too, especially when we come upon them all overgrown and wild in half-forgotten places. One, I found, is so billowy with unclipped boxwood that its design is well-nigh lost as in a maze. Its knots and circles are overflowing with roses and peonies, with irises and lilies. Althæas and spiræas, yews and hollies have grown up in their midst; arbor-vitæ hedges enclose them and a great Paulownia tree spreads its candelabras over them.

Our gardens have need, however, of simpler plans. Little involved beds have given way to wider, simpler borders so that plants for all seasons can find room in them. Instead of scrolls, our gardens have flowing lines that form quiet ovals and simple circles. Instead of decorative intricacies, they are made of straightforward rectangles. Instead of intricate arabesques, they grow complex only from a series of motives one within another, as when oblong lies

within oblong, oval within oval, circle within circle in concentric repetition, or oval lies within oblong, circle within square, circle within oblong in manifold variation.

It is a rare game to call to mind the gardens we have seen and to catch their structural skeleton beneath their cloak of flower loveliness. It is pleasant to dwell upon all the differences in location, dimension, proportion, as well as in individual detail and planting, and to realize that no two gardens need ever be alike. So varied is our garden design, with a thousand and one differences, that we can give but meager example, set down only the most obvious arrangements and suggest only the simplest laws of composition. Upon these one must, then, improvise as composers do upon a given theme. The definition of composition is simple, indeed — this art of forming a whole by uniting different parts, this correlation of various contributing factors — yet, how difficult it is to mould the different parts into a unity!

Let us start with the very simplest of all geometrical designs, the rectangle. An oblong grass plot is surrounded by flower borders that are enclosed by hedges or walls. This type of garden is in the nature of a vista. In its more elegant mood the form is long and slender. When it approaches a square, it loses some of its refinement. Sometimes a row of close-set stepping-stones outlines the grass plot. This is a rather nice decorative feature. It preserves the grass from encroaching flower mats, or, to put it in a dif-

ferent way, it preserves the delightfully irregular flower edges from the ruthless zeal of gardener's shears. Developing this simple idea, the grass plot becomes a green panel within surrounding paths. These paths are artistic as well as utilitarian assets. I am glad that gravel has been superseded by pleasanter materials. Broken pavement in all its variety of texture and shape and brick with all its different colors and patterns make pleasant walks. Brick in simple bond is nice for simple gardens. Brick laid herringbone lends distinction. Brick in checkered pattern is still more decorative, while an occasional tile inlay is sometimes just the final touch.

If the plan is very slender, the grass panels within the outlining paths give way sometimes to a long bed of roses or other flowers. Sometimes grass paths outline a narrow pool when a slender sheet of water with all the charm that reflections bring takes the place of quiet green. Again, the pool is edged with borders. The most beautiful development of this plan we find at the Generalife in Spain. Each new picture that architect or artist brings home from it gives anew the wonder of this garden, carved as it is into a steep hillside to become a green and watered oasis in a sun-parched land.

Where space permits, borders frame the central grass panel. Then enclosing paths find their way between flowers on either side. This double flower frame gives a delightful effect to the garden and an exhilarating depth to the flower wealth. It would be but idle to suggest the actual dimensions of such gar-

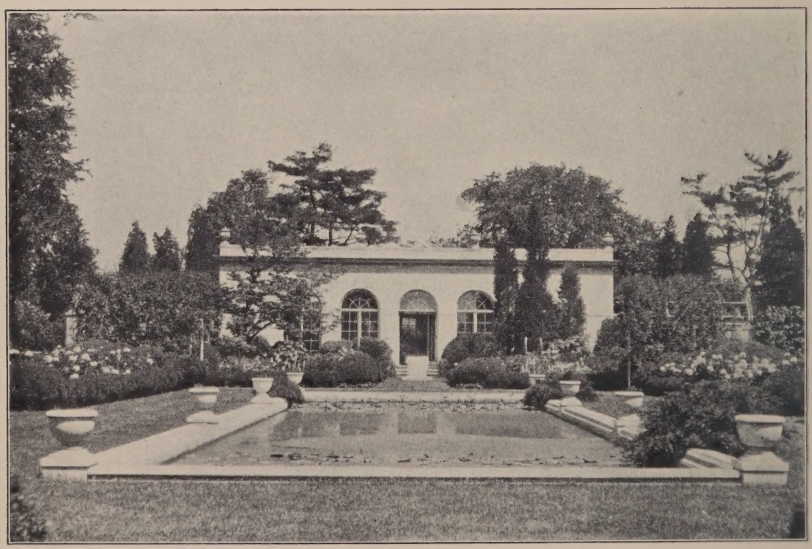
dens and the actual depth of such borders. These are matters of delicate adjustment, but remember always that flowers require room for exuberant growth and that borders that are too narrow give a scanty, stingy look.

In such gardens it is essential to give the grass panel its legitimate importance, and this can be done in no better way than through an ordered and symmetrical disposition of the flowers. Outline the inner edges of the beds at either side of the panel with some one variety of rather definite character and nice habit. I have used violas and even pansies to edge the grass in a spring garden, while a solid band of Phlox divaricata makes a striking edging for tulips. I like polyantha roses especially for this use. When the garden is rather small and intimate, I like to use rather delicate-toned polyanthas, like Perle d'Or, or Mignonette. When there is a definite color scheme to develop, it is nice to use a single kind, while in some gardens a medley of tones and colors gives a rich effect, especially as the habits of the various polyanthas differ just enough to give the edge pleasing undulations.

It is even more important, however, to plant the entire borders edging the panel, not only symmetrically, but in such a way that each effect is complete for the entire length. This can be done in various ways. I have planted such beds with an all-over pattern of daffodils for the spring and covered over the space when they have disappeared with spreading mats of verbenas. It is fascinating to let one

IN THE GARDEN OF MR. AND MRS. JOHN HAMPTON BARNES
AT DEVON, PENNSYLVANIA
Wilson Eyre, Architect; Elizabeth Bootes Clark, Landscape Architect

IN THE GARDEN OF MR. AND MRS. JOHN T. PRATT AT GLEN COVE
LONG ISLAND
Charles A. Platt, Architect



IN THE GARDEN OF MR. AND MRS. EUGENE MEYER, JR., AT
MOUNT KISCO, NEW YORK
Charles A. Platt, Architect; James L. Greenleaf, Landscape Architect

color predominate and let others creep in here and there as if by chance. This forms the groundwork, as it were, for other effects. In this garden, Ghent azaleas were spotted singly at more or less regular intervals all around. By accident, instead of the yellow ones that had been ordered, they came in yellow and orange and salmon tones that mingled extremely well.

In distinction from this kind of all-over bedding, there is the more usual opportunity of planting the flowers in telling groups in a succession of effects. One of the loveliest examples of this kind of planting I saw in a garden where blue camassias, then larkspurs and Madonna lilies, then blue salvias, were used in this way distributed throughout the entire length of both flanking borders. How telling each effect! A uniform color effect, even more than a succession of single flower effects, is often desirable so that the various colors of the enclosing borders are wrought into pleasing harmony.

Even the outer borders of such a garden ought to consider its symmetry. Flowers identical in kind and color need not always be placed opposite one another in perfect symmetry, but there ought to be an agreeable balance in bloom, in height, in silhouette. A pleasant sense of balance is sometimes attained quite unexpectedly in borders unsymmetrically planted. I know a charming little garden of simple rectangular form where the one side has a hemlock hedge and the other a retaining wall, where one border is in the sun full of bright gay

flowers in luxuriant medleys and the other is in the shade with flowers of exquisite delicacy. Here is one of those cases where the exception proves the rule. Laws of composition become rigid unless they are touched with feeling and wrought with imagination. There are, in fact, no fixed and immutable laws of composition, none at least that cannot be frequently broken or disregarded by an ingenious designer.

A garden of rectangular shape and symmetrical treatment exemplifies the simplest of garden arrangements, one where there is one axis with one focal point. The axis is the line drawn through the center of the garden dividing it into two symmetrical halves. The focal point as a climax is naturally the most interesting motive of the composition. This feature can be a pergola or a wall fountain, a statue in a niche or a gate, an arbored seat or the simplest bench in a recessed corner.

If we make more of this focal point, we elaborate this simple idea into a composition of two axes in the form of a cross. One of the simplest ways of emphasizing this point of axial intersection is to develop it into a kind of piazzetta. Its most pleasing shape is circular. This can, then, be marked with some feature, with a bird-bowl or a sundial or a pool. In the simplest example I know, the pool is sunken right into the broken pavement of the cross-path; in the most elaborate example that I remember, there is a marble fountain basin with a marble statue rising in a kind of finial high above the water. The charm of each of these gardens lies in the way in which each

feature is in character with the garden. The one is small and without pretension; the other is large in actual dimension, refined in every detail, rich in every quality, to be in character with the house for which it forms a setting.

If, instead of this, we place the most important feature in the very center of the garden we have a composition with one main focal point and two axes at right angles to each other, both passing through the middle of the composition. This is, perhaps, the most familiar arrangement of the rectangular garden. In one garden I know of this type, an oblong pool lies in the center of a grass plot where a great boxwood bush marks each corner. This is in turn surrounded by paths and flower borders and wall. Here, oblong is set within oblong in concentric repetition. This sort of garden can have a fine dignity appropriate for large country houses. It can have a spaciousness that is well suited to houses of widespread plan and prominent central doorway. It adapts itself placidly to level spaces, a warm and sunny spot that is especially welcome in the midst of a wooded estate.

In such a garden, the planting demands a telling restraint to preserve the frank directness of its design. Intimate touches are lost and delicate gradations of color are overlooked. Spontaneity gives way to ordered arrangement and delightful vagaries to logically developed beauty. Flowers ought never to be mere afterthoughts in gardens, for the design ought to be expressed in terms of plant material.

In these arrangements, it is usual to mark the axial intersection in the center of the garden with some significant feature such as a pool or statue. It is necessary to recognize, too, the secondary focal points that are at the ends of the axes. All these features are subordinate in interest to the central ornament and are arranged in respect to it. Sometimes a very definite symmetry is required, as when the seats on either side of a garden must be exactly alike, but usually there ought to be gradation in the amount of interest the different focal points excite, for our perceptions easily become wearied by repetition. A gate may balance a wall fountain, a flight of steps an arched gate in a wall. An arbored way may balance a semi-circular pergola or a recessed seat. Or there may be simple entrances and exits upon one axis and seats in recessed nooks upon the cross-axis.

These decorative features should be as few as possible. Omit all that are unnecessary, but supply all that contribute to the grace and beauty, to the force and sentiment, of your picture. A garden can easily be too elaborate in detail and overloaded with ornament to the point of vulgarity, but the omission of a single necessary feature, even the simplest seat, will sometimes deprive it of its entire value and no amount of flower wealth or flower color can make up for the loss.

Such a composition of two axes and one focal point at the intersection with an open grass space in the center has many variations. In the frankest and strongest of these designs we find concentric ar-

rangements of oblongs. Oval centers set within oblong gardens are often more delightful, for then dignity gives way to softer grace. Flower beds surround the oval grass plot within the paths that conform to the rectangular outline. The very arrangement of the flowers recognizes the shape of the beds. Some flowers adapt themselves to the curving lines of the oval. Irises are planted in sweeping drifts; Canterbury bells and Madonna lilies in close-set bending lines; Oriental poppies, columbines, phlox, and zinnias in curving masses. Some flowers, like lupines and perennial asters, anchusas and larkspurs, Clematis recta and baby's-breath, are set in clumps at regularly spaced intervals. Some plants define the straight sides of the borders in long solid masses, while others, a lilac or a hawthorn, a clump of cedars or pyramidal oaks, columnar eremurus, spiring hollyhocks, sturdy heleniums, dahlias or buddleias mark the apex of each bed with strong accents.

It is best to start planting all four beds around such an oval center in the same way so that the same varieties, the same quantities, the same coloring are repeated four times in ordered arrangement. Whatever slight variations there are ought to seem accidental, intuitive, spontaneous, as though they naturally crept in.

Sometimes this oval composition is developed with more elaborate effect. Then eight more beds are added to inscribe elliptical lines around the oval center. This is a scheme of three tiers of borders giving a fascinating depth to the planting as the

flowers grade from a low and comparatively flat all-over pattern in the small beds around the center to a freer planting in the enclosing borders.

When the grass plot of the rectangular garden gives way entirely to flower beds, the two axial lines are defined by paths set like a cross within the rectangular frame and the axial intersection becomes a more definite central feature. In such a garden, the cross-paths are wider than the ones skirting the outer borders for emphasis as well as contrasting effects. The inner beds are wider than the outer borders because they play the more important part in the scheme.

This type of garden gives a chance for an all-over floral pattern. It becomes a design not unlike a precious rug, for it is woven of the warp and woof of flower strands. Let me try to analyze such a planting plan for you. I shall have to pick it apart, thread by thread, section by section, knot by knot, season by season, and let you weave the strands together again until you can visualize the effect of the whole.

Take the edging plants first. The circle is edged all around with Phlox divaricata, whose luxuriant spring flowers are followed by purple petunias. The main paths upon the axial lines are outlined with ever-blooming pinks. Bands of columbines and heliotropes are planted in back of these. The four central beds are outlined with a solid edging of sweet-william as if to hold them in a strong frame. Ageratums are planted in front of them and annual phlox

in back to strengthen the frame for summer and autumn. The outer borders, on the other hand, are edged with intermingled masses of all sorts of low plants.

Then take the main part of the planting. Creamy white azaleas circle the center. Later on, phlox in broad bands gives the four central beds their summer luxuriance. And look at the outer borders. A lilac is planted at either side of the entrances. Near each lilac is a clump of Harrison yellow roses and a clump of lupines. Next to them are hollyhocks with a bold clump of single sunflower Stella near by to make an accenting high spot for midsummer. Next to these are drifts of calendulas, of irises, of foxgloves, of larkspurs, of zinnias, emphasizing the lengths of the borders until at either end of the garden masses of phlox and zinnias with balanced clumps of helichrysums and perennial asters and buddleias make vital accents.

There is nothing rigid or lifeless about such studied planting. It is altogether spontaneous; just a luxuriant mass of interesting flower forms and flower color. Yet beneath its very spontaneity you ought to be able to feel its symmetrical repetitions and its balanced rhythms.

And look at the arrangement of the tulips for a moment, for in it you find the design expressed in the color assembling of a single flower. Around the center White Queen, Moonlight, and Dream tulips circle tier upon tier, with Fairy Queen picking out the corners with their mingled heliotrope and fawn yellow.

The long center path is edged with the Fawn, which is accented with a clump of yellow Ellen Willmott at each end. Behind these are generous bands of Viking, Rev. Ewbank, Bleu Aimable, Remembrance, La Tristesse in intermingled clumps of heliotrope and mauve, soft lilac and steely blue. Purple Jubilee and Bronze Queen terminate one end and slaty purple Ronald Gunn and orange-brown Jaune d'Œuf the other end.

These center beds are set in a frame of strong masses of pink Clara Butt and maroon Marconi with little spots of black tulips sprinkled in among them for very contrast, while the outer borders make a lively frame with intermingled shades of pink and rose tulips accented with spots of cardinal red ones. A thousand bulbs or more are used for this effect. Through such an ordered arrangement of its color, with all its subtle blending and accenting contrasts, flows the exuberance of the garden and in such law-abiding distribution lies the overflowing wealth of its bloom.

CHAPTER V

OLD-TIME CHARM

CHARM in a garden is an illusive mood, an intangible feeling, rather than an actuality. It is a condition dependent more upon the spirit of the garden than upon any of its varied elements. Charm is a sort of enchanted atmosphere that wraps itself around the garden and draws us within its spell. There is something magical about it, for it may elude us, for all our endeavoring, and then again it may come quite unexpectedly without our really being conscious of it as though it were wrought of our very heartstrings.

Charm is a quality that we are wont to associate with old gardens, with gardens of bygone centuries, with gardens of far-away places, with gardens of other climes. The hanging gardens of Babylon have held us in their magic spell since their creation in the very haze of time. By Homer's description we know that the garden of Alcinous was as fair as any place Ulysses visited in his far journeying. Even now, the gardens of China and Japan are full of the witchery of strangeness.

The walled gardens of Madeira with their decorative fig-trees and their tropical vegetation, the gardens of Spain with their interwoven cypress arches, Italian gardens with their singing waters and ilex walks, hold enduring enchantment. In the paved courtyard of the Frans Hals Museum at Haarlem,

one-time Home for the Aged, the old-time parterre with its boxwood arabesques makes a quaint ornament for red-brick buildings.

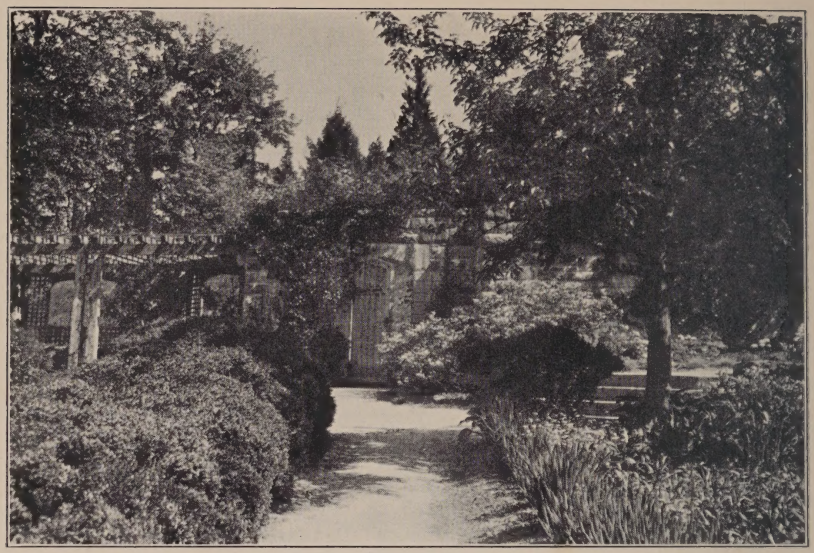
The very mention of English cottage gardens has its delight born of tangled bloom and the fragrance of lavender. Every cathedral town has its ever-fascinating memories of gardens standing in the very embrace of the cathedrals themselves, though but little glimpses of them can be obtained through gateways. Mount Vernon casts a spell with each recurring visit and each recurring memory of its delightful surroundings. And boxwood gardens, in old and half-forgotten places of colonial heritage, have their own witchery as if the very fragrance had penetrated their designs and made them poignant with the quaintness of days gone by. No reproductions of these gardens can bring back their enchantment. Copies become lifeless. They can become inspiring guides, however, for the shaping of new gardens so that the old spirit may be wrought in newer and freer form, adapted to our time and condition.

Some spots adapt themselves peculiarly to gardens. Orchards make happy settings for gardens, and fruit-trees adapt themselves for backgrounds and find comfortable places inside the garden itself. It is, indeed, fortunate that their blossoming comes with that of bulbs and early flowers so that they may be associated with them in exquisite color effects.

Glades surrounded by birches make fairy gardens. Sunken dells amid dogwoods, cedar-girdled spots, tree-encircled places with interwoven sunlight and

IN THE GARDEN OF MR. AND MRS. OTTO H. WITTPENN AT BERNARDSVILLE, NEW JERSEY

IN THE GARDEN OF MR. AND MRS. A. FELIX DU PONT AT WILMINGTON, DELAWARE



IN THE GARDEN OF MR. AND MRS. HENRY W. DEFOREST AT COLD SPRING HARBOR, LONG ISLAND
Olmsted Brothers, Landscape Architects

IN THE GARDEN OF MR. AND MRS. HOLLYDAY MEEDS AT WILMINGTON, DELAWARE

shadow, make charmed gardens. A garden within walls or high hedges, a garden with hidden ways and secluded nooks for seats, a garden with a sense of mystery, a secret garden, may be wrought with witchery.

Certain plants harbor charmed associations. None hold more than boxwood, for no other plant has its fragrance, none its wondrous green, none its exquisite texture. There is boxwood for every alluring garden desire. There are box-edged flower borders and alleys bordered with hedges of boxwood; there is boxwood in quaint scrolls and patterns, and boxwood in pyramidal form and in curiously clipped figures. There are boxwood bushes left all beautifully unclipped, and boxwood growing wondrously into feathery tree forms.

Lilacs are so dear to us that we question whether it is right to give them but a second place in such a list as this. They have become genial dwellers beside the farmhouse door and dignified associates of statelier buildings as well. They have become a veritable symbol of American domesticity. It is strange to think of them as foreign-born. But so they are. They came to Flanders several centuries ago out of the Near East by way of Constantinople and thence across the ocean to our shores. Snowberries are closely associated with our grandmothers' gardens. Althæas and snowballs, mock-oranges and bridal-wreaths have many old-time qualities. Of the various vines, wistarias and honeysuckles, even more than climbing roses, have enchanting associations.

Old-fashioned roses, sweetbriars, moss roses, China roses, best of all Harrison yellow roses, have an old-time sorcery. The hybrid perpetual roses, blooming with larkspurs in New England doorway gardens, have a charm quite their own.

And what of the flowers that hold these allurements! Perhaps pinks and sweet-williams in all their motley colors are held in special favor. Then there are Canterbury bells and foxgloves, bleeding-hearts and valerian, stocks and heliotropes, peonies and hollyhocks, zinnias and pot marigolds, forget-me-nots and violets, poet's narcissus and lilies-of-the-valley, and how many more!

Flowers of sweet perfume, more especially rose geraniums and lemon verbenas, breathe many an old-time memory. I remember one tiny garden, where standard heliotropes rose out of beds of fragrant flowers, that was filled with charm.

Not only the flowers themselves count, but their very intermingling and their color. Flowers of mellow coloring, medleys of annuals, tumbling masses of chrysanthemums by old doorways, are but a few suggestions that will surely wake a score of lovely pictures in your mind.

A garden ought to attain, even in its first years, some feeling of age, for this alone may lend it charm. This aspect of a garden is sometimes due to making use of existing conditions. I have seen an old well with rough stone head and sweeping handle become the keynote of an old-fashioned garden. I have seen a spring-house under spreading trees form a back-

ground for a garden whose coloring was as mellow as the gray stone. I have seen old arbor-vitæ hedges hold a new garden in bewitching embrace.

I know a garden in a natural hollow where every curve lends itself to genial plant forms. I know a garden of concentric ovals that is full of quiet appeal, and another where old apple-trees upon the lawn give the encircling flower borders their grace.

This feeling of age is sometimes due to the use of old materials. Used and weathered bricks make delightful walks; broken flagging or field stones have an old and worn fascination; dry-laid retaining walls soon acquire age; water-worn millstones have special allurements. Sometimes it is due to what might be called studied neglect, a learning to leave well-enough alone. There may be a cherry-tree in the midst of the border so that the prescribed scheme of flower arrangement gives way to a planting of ferns and funkias, of meadow-rues and columbines, of violets and lilies-of-the-valley. Certain plants may be allowed to run wild and rampant; a lilac or a sweet-smelling hawthorn may crowd out some precious flowers, a Rosa multiflora may become so rampant that it will trail into a syringa bush and shower it with delicate blossoms.

A bit of real untidiness may even be justified at times. Our gardens are apt to look too well-swept. A rosy pool of fallen crabapple petals or a snowy field of fallen plum blossoms may be welcome. Our gardens are apt to be too trim. Let the grass grow between the broken stone of the walks and let it be

vernal grass so that you may crush it into fragrance underfoot. Let a hundred little rock plants and trailers grow between the stones and let edging plants grow in tangled masses over the edges of the walks. For there is real charm in blurring the edges of a garden. It is these things that make a garden appear as if it had always been there.

CHAPTER VI

THE SEAT AS AN ELEMENT IN GARDEN DESIGN

A GARDEN is not merely a place to walk through, not merely a place to work in, not merely a place in which to grow choice flowers; for, at its very best, a garden is beautiful to look at — a picture composed of living, growing things. There ought to be, then, some means of enticing you to stay in the garden to absorb its beauty and to be immersed in its charm. This opportunity is provided by placing a seat in an auspicious place.

In its very simplest expression, a seat, when it stands at the end of a garden path, becomes the focal point of the composition, the climax of the little picture. This terminal feature may be the very simplest bench standing against a background of trees, it may be a seat with a high slat back that makes a pleasing outline against the hedge, or it may be an arbored seat, quaintly colonial, with a vase-shaped pinnacle at its top. I have seen just such a colonial arbored seat at the end of a brick path between wide borders of blue and yellow flowers in a small garden bounded with arbor-vitæ hedges. It made a charming picture as one looked down the path from the door of the living-room, and what was so altogether lovely was that it was so entirely in keeping with the early eighteenth-century house —

recently remodeled — of which the garden seemed an integral part.

Sometimes the seat at the end of the garden may be placed back quite simply into a shallow recess, with flowers on either side and across the back. This recess may be but two feet deep, just deep enough to accommodate the seat and make it seem embowered in flowers. All kinds of tall flowers, hollyhocks and buddleias, annual sunflowers and dahlias, asters and heleniums, adapt themselves for this use when the back of the seat is not too high. Plants that make good single specimens can be used as accents at either side. Plants like peonies that are of sturdy habit and good foliage, or plants like gypsophila that are mound-like in form, look well in such positions. Clumps of dictamnus, used in threes, clumps of phlox, or even bocconias, if they can be kept in check — that is, plants that have telling shapes and definite coloring — can also be used for this purpose. It is advantageous to select rather nice-foliaged, long-blooming plants to accompany these as edgings for the borders.

It is often desirable to make this recess more of a feature. Then it is made deep enough to become a real niche. The seat will perhaps stand against the hedge and the hedge itself will often be recessed to emphasize the effect. In such cases, shrubs and even small trees may be used as accents on either side. Cedars and arbor-vitæ, in pairs or well-balanced clumps for columnar effects, dogwoods that spread their branches over seats, standard wistarias and

IN THE GARDEN OF MR. AND MRS. ORMSBY MITCHELL AT MAMARONECK, NEW YORK
Mott Schmidt, Architect; Ellen M. Shipman, Landscape Architect

IN THE GARDEN OF MR. AND MRS. EDWIN MORGAN AT ROSLYN LONG ISLAND

IN THE GARDEN OF MR. AND MRS. JOHN T. PRATT AT GLEN COVE
LONG ISLAND
Charles A. Platt, Architect

lilacs with their charming flower effects, fragrant mock-oranges and Spiræa prunifolia, the bridal-wreath, are appropriate for this use, and boxwood must not be omitted from this brief list, as these aristocratic shrubs are, perhaps, the very finest of accent plants. A near rival to it, but lacking its fragrance, is the Japanese holly, Ilex crenata. For this purpose, interesting shapes and nice foliage count more than the flower effects.

Even in a very small garden, the seat may be made an important feature. An apse-like end is as pleasing for a garden as for a church, and a curving seat in it has a special charm. This kind of seat can often be made of ample dimensions and still retain its proper place in relation to the garden. I remember one seat of this kind that has a radius of at least six feet. It is what the owner joyously called her 'community seat.' It had a rather special reason for being so large. I knew that the owner did a great deal of very informal entertaining and liked to take her guests out into the garden making it a vital drawing card. The seat is, then, an invitation to walk the entire length of the garden path. Once there, we know it will be pleasant to sit in the colorful midst of flowers with the hawthorn hedge making a green wall in back of it. And what was so especially pleasant was the way the path was widened out in front of the seat, for a cramped feeling is as annoying in a garden as in a room.

Apse-like seats are not the only ones, however, that are of interest. There are many other simple

shapes. In oval gardens of naturalistic tendencies, for instance, where informal shrubbery makes the background for the flowers, it is often very pleasing to make the seat conform with the curving end. And there are many other opportunities for composing the seat to fit the design.

When a garden has a wall, there are many ways of moulding wall and seat together. Even a bit of retaining wall can be made an interesting feature. Some years ago, one of my gardens ended abruptly at a length of the ugliest concrete wall I have ever seen. Luckily it was only about two feet high with a hedge standing in back of it upon a higher level. As I could not remove it, I camouflaged it. I faced the wall with brick and let two Silver Moon roses tumble luxuriantly over it. The seat stands upon a pavement made of brick laid without mortar which gives an unusually informal effect. There is a wide-spreading yew at either side with Euonymus vegetus beneath it against the edge of the pavement. Scotch roses hide part of the wall at either side with viburnums and other shrubs as a background. The seat finds itself in a fascinating little terminal niche overlooking a colorful flower garden.

There are, of course, other interesting positions for seats in a garden besides the rather obvious terminal one. Seats on either side of the arbored entrances to old gardens are especially fascinating. Here the seat is really not a part of the garden composition, but rather a place to await a garden companion, a place to anticipate the beauty of flowers as

yet but half seen. Seats can be placed beneath pergolas so that you look out from their shadow-mottled coolness, perchance through vine traceries, to the sunny garden beyond. Seats can be placed beneath trees or in recessed corners and hidden niches, for there is a special charm in viewing from deep shade a garden in the bright sunlight, or sitting undisturbed and undiscovered in a sheltered nook from which you can catch enticing little glimpses of the garden.

The materials of which seats are built vary with the garden. For this reason a seat needs to be specially designed with its placing in mind. To show no original ideas for your garden seat is to overlook a wealth of opportunities.

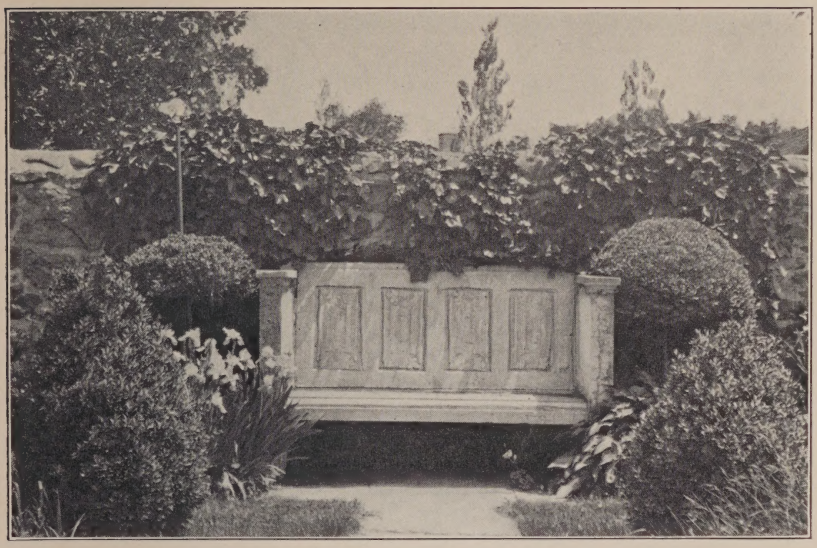
Marble seats are only possible in very elaborate gardens of studied formality and rich verdure, in gardens where they will harmonize with marble-columned pergolas, with the finest of brick walls, with bronze statues and elaborate fountains. Cement is usually but a poor substitute for stone, but, in the hands of a master, cement is pliable and can be moulded into refined shapes. Then it can be finished with a nice texture, it can take on beautiful coloring, and can have all kinds of modeled panels and sculptural friezes and other pleasant ornamentation. Brick, too, lends itself beautifully to seats, generally in combination with stone or wood as ornamentation, as pier or wall background. In this way you can often aid the union of house and garden.

Iron I have seen used only as outdoor furniture

for terraces and porches. The very fact that furniture of this type can be easily moved makes it unfitted for a feature that is to be an integral part of the garden.

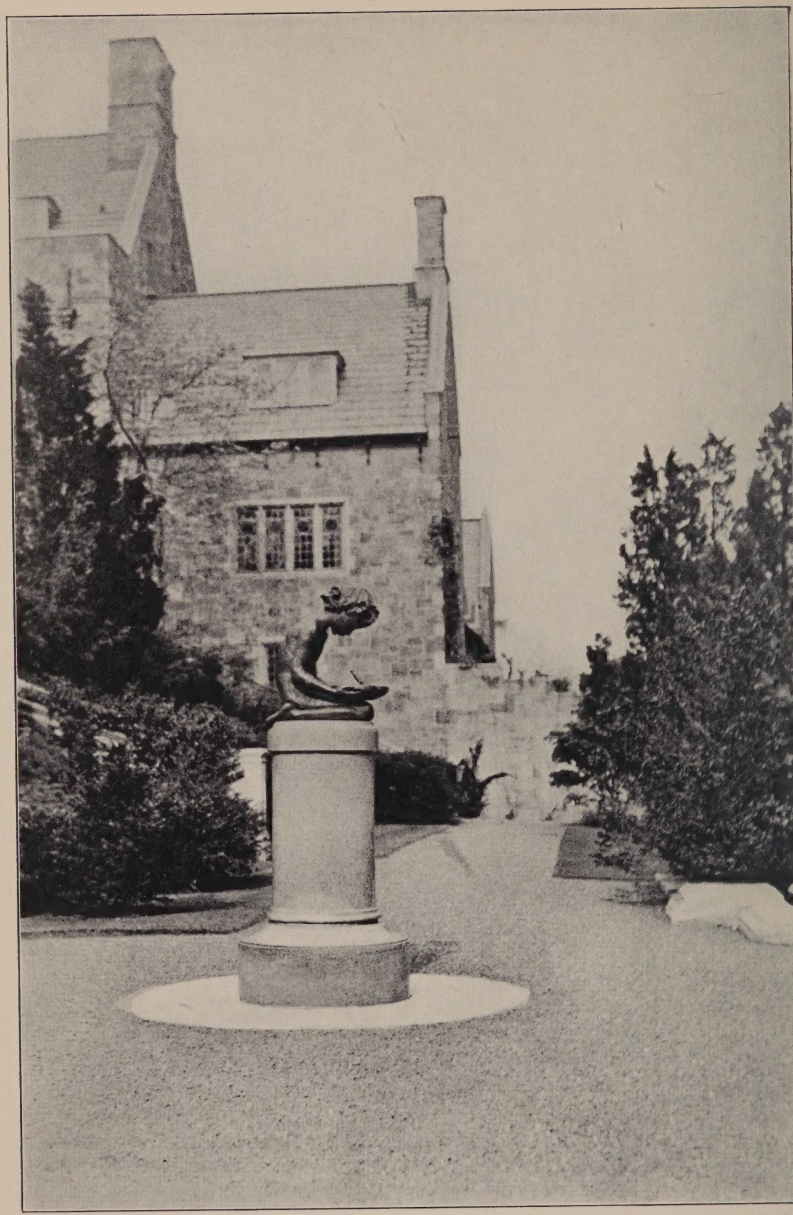
Occasionally a dry-laid wall can be moulded into a seat. I came upon a very charming example at the very edge of a delightful spring with hemlocks hanging over the water. A few extra slabs of field stone placed against the sloping ground above it made a back to the seat. Another example I found in a rock garden where it was an integral part of the garden. The owner waited a long time before she found just the appropriate type, for she perceived that it could make or mar her garden. At last she saw one on a roadside in Italy, and her Italian gardener, with all the innate feeling the Italians have for such work, laid the stone together in a freely rendered copy. It is built right into the hillside in a sequestered and recessed nook a few steps up from the path. Junipers and azaleas make a background, vines trail over the sides, moss grows on the seat. There is a little paved platform in front where a woodsy columbine was growing right out of one of the crevices, a mertensia was planted near by, and forget-me-nots spread over the sides of the steps.

There are all sorts of woods, too, for garden seats: oak and chestnut, cypress and white pine. Wood is the simplest material to use and the most adaptable. Wooden seats will fit into the simplest garden and into the most elaborate. Wooden seats can be hand-hewn and left rough like the oaken slabs sometimes



IN THE GARDEN OF MR. AND MRS. MORGAN COLT AT NEW HOPE PENNSYLVANIA
Morgan Colt, Architect

IN THE GARDEN OF MR. ROBERT GOELET AT CHESTER, NEW YORK
Beatrix Farrand, Landscape Architect



IN THE GARDEN OF MRS. GEORGE D. PRATT AT GLEN COVE
LONG ISLAND
Gail Sherman Corbett, Sculptor

set in niches in dry-laid walls. They can be stained. Then the grain shows through the stain, and this rather rugged appearance of the wood seems to harmonize with flower and foliage. Wooden seats can also be painted with smooth and finished surfaces. These can be made with slat backs and intricate patterns, with elaborate mouldings and dainty carvings. They can be just as delightfully delicate as any indoor piece of furniture if they are appropriate for the garden in which they find themselves.

The color a seat is painted has its bearing upon its appropriateness in a garden. I have found that seats painted white are, generally speaking, very staringly prominent in a garden, a too dominant note in the picture. White-painted seats and arbors, trellises and gates, have been much overdone and have been used too often inappropriately. In connection with white-painted colonial houses of really old type and character, white seats and garden structures have, however, a true charm, although you will find they were used sparingly. In the famous Nichols garden at Salem, there is nothing more than a simple arch on the main garden path, if I remember rightly. Occasionally there will be an arbor or a picket fence and gate, or a summer house, but I cannot remember a single instance in the older work where all of them have been used together — even in rather large gardens, for moderation and restraint seem to have been their keynote.

There is ample opportunity in experimenting with colors other than white. I have always thought that

a French gray would be delightful for a seat in a garden, toning in with delicate flower color and perhaps even with grayed foliage. This coloring would be particularly lovely with houses of the same shade. I have been delighted with the effects obtained in various gardens where I have had the seats painted an apple green. The real apple green as it comes from the can is usually too strong and high-keyed for the garden, but a tiny bit of lampblack mixed with it gives it a soft tone. Often a soft brown, or sometimes a brown mixed with a bit of green, or again a brown toned with gray so that it becomes the color of tree-trunks, is good in the garden and can be used to advantage against brick or rough stone walls. Such coloring I like even in hedge-enclosed gardens that are in connection with brick or half-timbered houses. Such coloring I have seen, too, when seats have been placed in secluded nooks among rhododendrons and laurels or in a small woods.

A seat, therefore, should be a useful element of the garden, a vital part of the design, and an ornament.

CHAPTER VII

THE STATUE AS AN INTERPRETATION OF THE GARDEN SPIRIT

THE very thought of sculpture in the garden evokes pictures of Italian villas. They are hardly imaginable without their marble ornament. Most of their statues belong to a time imbued with Roman antiquity when myth and legend were woven into art. Hercules exhibits his prowess; Venus stands enthroned in a niche; Florence is caught in the act of wringing her luxuriant tresses to symbolize the water of the rivers that come to the city from the mountains all around. Again Neptune stands poised upon the surface of the water; tritons gallop their sea-horses through it; dolphins gambol about in it. Nymphs rise from the pool and children play and hide themselves under the shelving shells. Fawns and dryads, satyrs and winged dragons, abound on pedestal and wall; Floras and philosophers vie with one another for places along the hedges and Hermes play at marking garden boundaries. All these statues belong to gardens with gushing fountains and playing waters, to gardens where marble finds a foil in cypress and in ilex, to formal gardens where they embellish balustrade and boundary wall or mark the importance of pool or niche in the design.

It is the mission of sculpture in the garden at all times to put the culminating touch to the design, and

little change has been made in its decorative usefulness since that time. We have originated no new place for the statue. The intersection of paths is marked by it; the hedge-lined *tapis-vert*, the pleached *allée*, the arbored way, is terminated by it. The pool is made a more emphatic feature in the design if it rises from its center; the wall fountain is a more interesting ornament if it is so adorned; the path becomes a more important element in the design if it is so terminated.

The statue will stand out in silhouette against the sky, but it likes the friendly background of trees better. It will stand out in bold relief in the grass center, but it likes to seek a place in the recess of a hedge or in the niche of a vine-clad wall. It delights in a sheltered place, in a hidden nook, or in an unfrequented corner. The statue chooses a friendly place close against a tall hedge or amid the tangled growth of roses, or where vines can trail about its pedestal and flowers circle its feet. If, in its placing to-day, the statue seems to attain a mood different from that of older places, it may be due to the ever-growing intimacy of gardens that puts the statue in close association with intermingled flowers and with a vegetation that knows no shears.

The material of which the statue is wrought is still the same. Marble will ever be for formal effects, the companion of boxwood and bay-trees, of hemlock hedge and background of pine; lead figures have adapted themselves graciously to formal and informal gardens; but bronze seems the material best

IN THE GARDEN OF MRS. GARDINER M. LANE AT MANCHESTER-BY-THE-SEA, MASSACHUSETTS
Richard H. Recchia, Sculptor

IN THE GARDEN OF MRS. PAYNE WHITNEY AT MANHASSET
LONG ISLAND
John Gregory, Sculptor

fitted to gardens that we designate as informal or naturalistic. It is a material happy with rugged stone, with dry-laid wall, with flower-draped rocks, with herbaceous borders and with deciduous vegetation. The varied tones of its finish, too, make it delightfully adaptable.

With every change, however, in the spirit of the garden comes an adjusting change in the mood of its ornament. The arts run in parallel lines. Our garden statue is sometimes more delightfully naïve and sometimes more subtly beautiful than even in the time of the Medicis. Our garden sculpture interprets a mood instead of personifying a deity; it delights in holding gracious poses instead of impersonating mythical characters. The legendary Hercules, for instance, has had his day; the man of muscle and abounding strength takes his place. Venus of classic perfection gives way to graceful girlhood; nymphs and gods are translated into spirited youths and dancing maidens. When the sculptor uses the satyr, it is in a rollicking mood. He keeps him goat-footed and uncouth as 'the type of a shaggy world,' as Stevenson says. Again Pan pipes 'with a gracious tremolo' of lovely things. It is in this mood that he may take the form of delightful boyhood, standing half hidden among the trees with woodwind pressed to his lips.

The statue is good or bad, not merely through its sculptural merit, but in its adaptation to the garden. The figure of a baby, for instance, is apt to be too small and assume too important a position in rela-

tion to the other elements of the garden. It is in scale with the pansies, but the hollyhocks may seem like Cyclops in comparison. The *amorini* accompany the statue in the Italian garden as baby angels do the saints in Italian painting, but there they are in rightful scale and of subsidiary importance.

In the representation of an older childhood, however, the sculptor often finds his opportunity. Its age is symbolic of the ever-recurring newness of gardens and its spontaneity expresses the joyous freshness of flowers. Where the baby's chubbiness, which in itself is so delightful, may appear clumsy in a garden, the later slenderness of childhood may be charming in among the flowers. A boy with all the seriousness of boyhood may be found absorbed in the sundial he holds in his lap; a tender girl may be found drinking from a scallop; a youth may be reaching skyward in sun worship. And where infantile mirth, which in itself is so full of innocent joy, may appear out of place for a garden, the later sportive playfulness of childhood may add its own radiant life to the lively color and swaying flowers, to the rustling leaves and fleeting clouds of the outdoor scenes.

In the presentation of youth, however, the sculptor finds his greatest opportunity. Youth, with all its grace and loveliness, is best fitted to interpret the mood of the garden. Youth in quiet pose lends a restful mood, especially welcome to shady places or gardens of soft color or of tender green. There may be a kneeling girl holding a bird-bowl, a young woman

with sundial globe poised upon her shoulder, a maiden stopping a moment in the dance to examine her naked foot. Sometimes this quiet mood becomes the mood of reverence, appropriate for gardens of austere beauty, of solemn green, of wondrous foliage. This spirit of worship may be represented by the kneeling figure of a boy or by a young man standing in exalted stillness with eyes turned heavenward. Youth in action is stimulating to some gardens. The athlete poised ready for the jump, the diving youth, the breathless runner, may give exhilaration. The dance, too, has its thrilling moments. There is the leaping dancer, the dancer with flying scarf or garlanded vine, the dancer caught poised on tiptoe or in full *abandon*. It is the lyric mood of these figures, whether at rest or in action, that is exquisitely appropriate in association with flowers. It is their rhythmic beauty that expresses the poetic grace of gardens. It is as if the statue were there to take up the garden theme and carry it to its greatest perfection.

Mention might be made, if only parenthetically, of the fantastic or grotesque in garden art, of the frolicking monkey or solemn pelican, of the struggling goose or hopping frog or neck-stretching penguin that are represented in minor rôles in our gardens like court jesters.

And what has become of Neptune and his company? Here is a change in sculpture that is most significant, for the fountain figure is the most important statue in garden art. Instead of the classic reference to the sea's presiding deity with his tritons and

nereids, dolphins and sea-horses, the modern sculptor seeks to express the very spirit of the water. The Glint of the Sea is a modern water nymph engulfed in a wave with leaping fishes. She expresses her association with the sea, not by tail or scaly body, but by her very pose. Her sea-tossed hair requires no seaweed tresses. The sculptor who understands water and has caught its underlying meaning symbolizes, not only the wave, but tide and billow, foam and rising mists, in figures for pools and fountains. He is conscious, too, of the beauty of the water's reflection. He shows a girlish figure playfully delighted at its mirrored self, or a child kneeling at the water's edge full of curiosity at its double, or a placid woman full of calm repose. Thirst-quenching water is shown by a girl drinking from a shell, by a boy pouring water from a jug, by a girl catching water in a pitcher, by a boy drinking from the dripping waterspout. And, then, the sculptor expresses the emotional effect of water. Falling water typifies quiet, restfulness, or even languor. Such moods are expressed by drooping figures or by figures playing idly in the water. Spouting upward water expresses joy and mirth, playfulness and buoyant gladness, laughter and boisterous sport. Such moods are embodied in figures leaping skyward one above the other, by figures splashing water at one another, by figures twirling round and round in play, by figures joining hands in a dance. In such fountain figures, the sculptor interprets, not only the spirit of water, but the joy-giving quality of gardens.

IN THE GARDEN OF MR. C. H. LUDINGTON AT ARDSMORE
PENNSYLVANIA

IN THE GARDEN OF DR. AND MRS. JAMES H. LANCASHIRE AT
MANCHESTER-BY-THE-SEA, MASSACHUSETTS
Frances Grimes, Sculptor

IN THE GARDEN OF MR. AND MRS. HENRY W. DEFOREST AT COLD SPRING HARBOR, LONG ISLAND
Olmsted Brothers, Landscape Architects

CHAPTER VIII

FRAGRANCE AS A FACTOR IN GARDEN DESIGN

To appreciate a garden to the very fullest extent, all our senses are called into play. Our eyes ought to be as sensitive to color as a painter's and to form as a sculptor's. Our ears should be attuned as a musician's to every bird note and to the very faintest rustle of the leaves. We should be conscious of the very feel of the earth and of the grass under our feet, and be keen to every flower fragrance wafted to us on the tiniest breeze. In fact, fragrance is to some the living essence of a garden.

No two people are endowed alike and even quite normal people have senses in different degrees of perfection and of cultivation. I know some people who will tolerate without a qualm the most violent color discord in a garden and yet be disagreeably impressed by the scent of a few marigolds. There are some who, altogether unmoved by the beauty of a garden's form, by the static grace of flower stalks, by the rhythm of flower distribution in a garden, are caught in ecstasy by a bit of lemon verbena.

To those who are deprived of the sense of smell, the world of fragrance must seem very wonderful, indeed. It must seem like a lost art to them. I have often wondered whether they can fully appreciate the references to lavender and rosemary in the poets and whether they can fully catch the sweet romance

of the past, of dainty ladies in crinolines making pot-pourri of rose petals; for is not this storing of faded flowers, this laying things away in lavender, but gathering up memories of bygone days spent in the surroundings of lovely gardens?

On the other hand, it seems all but miraculous that one may be blind and still enjoy a garden, be it a garden with fragrance, a garden with violets and pansies, primroses and daffodils, stocks and mignonette, iris and lilies, sweet peas and sweet scabious. I have often wondered whether to a person with the hyper-sensitiveness of the blind the intermingling of flower fragrance seems like the intermingling of flower color to one who has sight, and whether it presents the same difficulties and pleasures. Is this mingled fragrance just a riotous tangle or something inexpressibly subtle, quite too subtle for one who has the aid of sight, just as color in a garden may sometimes be one and sometimes the other, too?

Each fragrance in itself is precious and significant. Think of all the many kinds of fragrances of flower and leaf and woody stem. There are the aromatic thyme and bee balm, the sweet-scented rose geranium and heliotrope. There is the overwhelming loveliness of honeysuckle, the daintiness of violets and lilies-of-the-valley, the alluring clove delicacy of pinks. There are the cloying hyacinths, the sweet-smelling roses and lilies. There is the heavy sweetness of privet, so soothing to some, so disagreeable to others; there is the subtle, penetrating quality of

water-lilies; there is the hot pungency of marigolds. There is the fragrance of lindens and Paulownia trees in flower and the sweetness of swamp magnolias; there are the pines and the balsam firs with refreshing fragrances unlike any other. There is hawthorn with a fragrance that Donn Byrne says is like 'sustained music,' as if he thought it more wonderful even than the blossom wealth he loves so well. And there is boxwood that Holmes says breathes the 'fragrance of eternity.' Surely these varied fragrances are not for themselves alone, not for idle use, not for mingling without discrimination, but rather for the memories they awaken, the impressions they create, the pleasures they anticipate, the enchantment they invoke.

Intangible and elusive as they are, fragrances have associations of many kinds. They call up pictures of many climes and many countries. There is never a tiny whiff of hawthorn but visualizes English lanes in Maytime, pictures English gardens during spring, typifies England itself.

Fragrances are inseparably mingled with the character and habits of plants. Is not the cool greenness of boxwood the very keynote of its fragrant charm? Does not each tiny bell of lily-of-the-valley tinkle the pure delicacy of its fragrance? Is not the fragrance of pinks indefinably mixed up with the careless mats of spreading grayness along the edges of paths? There is an ever-blooming white variety of Dianthus plumarius that I love to use in gardens, not half so much for its luxuriant bloom in June as for its more

delicate aftermath of scattered blossoms. Far into October its half-opened buds are sweetly scented.

Fragrance is inseparably mingled with flower color. Think of all the perfumed loveliness of nicotiana, honeysuckle, Madonna lilies, garden heliotrope, dictamnus; do they not call up memories of white flowers glistening in the dark of the evening? Or get a whiff of marigolds; does it not suggest gardens of rich and varied color; of pungent yellow, orange, red; of calendulas, nasturtiums, calliopsis, zinnias, heleniums abounding in masses in great sprawling borders?

Fragrance has a magician's power, casting spells and conjuring up through the blue mist of memory many an old garden and many a forgotten one. By the fragrance of plants, the character, the very style of the garden is woven into the texture of our day-dreams. Roses and lilies have ever woven their fragrance into garden character. They have long been familiar flowers. Old engravings show that even the tiniest of gardens nestling within the castle walls of mediæval days had lilies and roses in its miniature flower beds. No doubt the flower fragrance was more precious to those close-confined ladies in the pictures than even the loveliness of the flower forms.

Hyacinths, too, may conjure up the stiff little Dutch gardens of the old prints with brick paths between tiny oblong beds. Tuberoses were used in great quantities in old French parterres, and there is a story that king and courtiers fled the gardens at the Trianon one evening because of the overpower-

ing scent of them. Tuberoses call forth quite a different garden for me. It is the only garden in which I have ever seen them blooming. It is a garden of white flowers that are planted, not in a solid mass, but rather like delicate white embroidery upon the green of flower foliage.

Quite different are the associations of primroses. Their fragrance must recall to you, too, enchanting paintings of English woodlands where primroses make yellow carpets beneath the still leafless trees.

There are other fragrances, however, to touch American senses, for the sweet fern of our woodlands, the bayberry on upland pastures, the sweet pepper-bush along streams, the arbor-vitæ on our Northern lowlands, the clover in the fields, the flowering wild grape on the roadsides, suggest our own country-side with all the tangled ruggedness of its shrub and tree growth. And what is more enticing than the fragrance of the needle carpets in our pine woods!

Dearer, even, to our associations are the gardens re-created through the slightest boxwood fragrance. Our American senses will not recall the dignified formal parterre of European gardens half as readily as the happy patterns of boxwood-bordered gardens like that of Mount Vernon, or the curiously interwoven knots and rings found here and there in forgotten country-sides in front of the less pretentious white houses belonging to our early republican grandparents. Personally, I think of the charming old gardens where great square beds of vegetables

and herbs and flowers are bordered with billowy boxwood edgings, and fruit-trees grow carelessly in the midst adding their own peculiarly significant fragrance. Two such gardens come to mind. One is a really old garden back of the fine old Reade mansion in the half-forgotten and altogether charming town of Newcastle, Delaware. The other is on a rich estate on Long Island where the great beds with their boxwood borders lend a fragrant dignity and aged charm to a great walled garden but a few years old. I saw it one May morning in all its loveliness when pink dogwoods, wistarias, and lilacs were all in bloom together.

The sweetness of the Paulownia tree is inseparably mingled with spacious lawns on old estates, and even the common barberry has a sweetness when in flower that conjures up the older places with all the old-fashioned elegance of fifty years ago.

Quite different but perhaps just as alluring are the pictures brought up by the fragrance of sweetbrier roses, pictures full of the charm of unpretentious gardens of earlier days. Can you not see the white arched gateways, the trellised seats and arbors, the curiously curving paths and tangled borders? Lilacs and orange-scented syringas grew in these gardens; the cinnamon rose grew there; the sweet-scented 'shrub' with its curious brown bouquet; and wistarias enveloped the house in a veritable shower of fragrance. Rose geranium and lemon verbena, valerian and heliotrope, were set out in these gardens.

These are intimate flowers, as their fragrance suggests. They like to be touched with sensitive fingers. They are caressing and weave their perfumed webs around our hearts. They like to be planted near at hand in the coziness of little intimate gardens. No display or wealth need be there, a few plants of each are quite enough; for in their very elusive suggestiveness is their charm.

And then there is thyme and lavender and sage whose refreshing smell recalls English half-timbered cottages embowered in rose vines and nestling in the midst of fragrant shrubs. In front are tiny doorway gardens where matted plants are growing over gray stone paths, where hollyhocks form rosetted ornaments against brick walls, and all manner of lovely, typically English flowers are gathered together in orderly charm.

Shall we be satisfied by these associated garden memories or will this varied fragrance lead us to create new gardens that shall have the witchery of the old?

Fragrance, too, has a way of setting its stamp upon a garden. Such plants as heliotrope whose habits adapt them to our newer use of bedding plants can be used in this way. I like heliotrope in fragrant masses amid scattered polyantha roses, or better still in heavy bands mingled with verbenas and violas and pachysandras amid groups of laurels in a garden of soft color and predominant green. Stock, too, might well set its mark upon a garden, not just mingled with other annuals in great borders, but all

self-sufficient in fragrant bands of soft intermingled color in some secluded garden spot. Even more subtle, perhaps, would be the poignant interest given a great lawn under age-old trees by planting sweet-scented vernal in the grass. When planted in the joints of broken-stone paths where it is crushed underfoot, the vernal grass is bewitchingly sweet.

Fragrance has an elusive way of anticipating our impressions of a garden. A single Gardenia rose over an arch turns a fragrant key in the gate to the rose garden. A single pine or balsam fir prepares the mind for a secluded shady garden where columbines and meadow-rues, ferns and lilies, dwell. The subtle scent of water-lilies is so penetrating that even a hundred feet or more away from the plant one begins to delight in the water garden in pond or pool or stream as yet unseen.

Fragrance can be full of enchantment, too. It can lure one on to hidden pleasures. Brush past the sweetbrier rose that half blocks the garden entrance. At your very touch the fragrance quickens your pulse and prepares you for a garden of old flower favorites. Crush the thyme underfoot and its fragrant magic may lure you into a secluded garden hidden within gray walls. Edge your annual border with mignonette and the tangled riot of its bloom will be doubly refreshing. Circle your garden with lilacs and syringas and each springtime will lure you anew into its fragrant enclosures. It is in such ways, if we do it with discrimination, that fragrance can become a veritable guide in the making of lovely gardens.

CHAPTER IX

SHRUB AND TREE IN THE FLOWER GARDEN

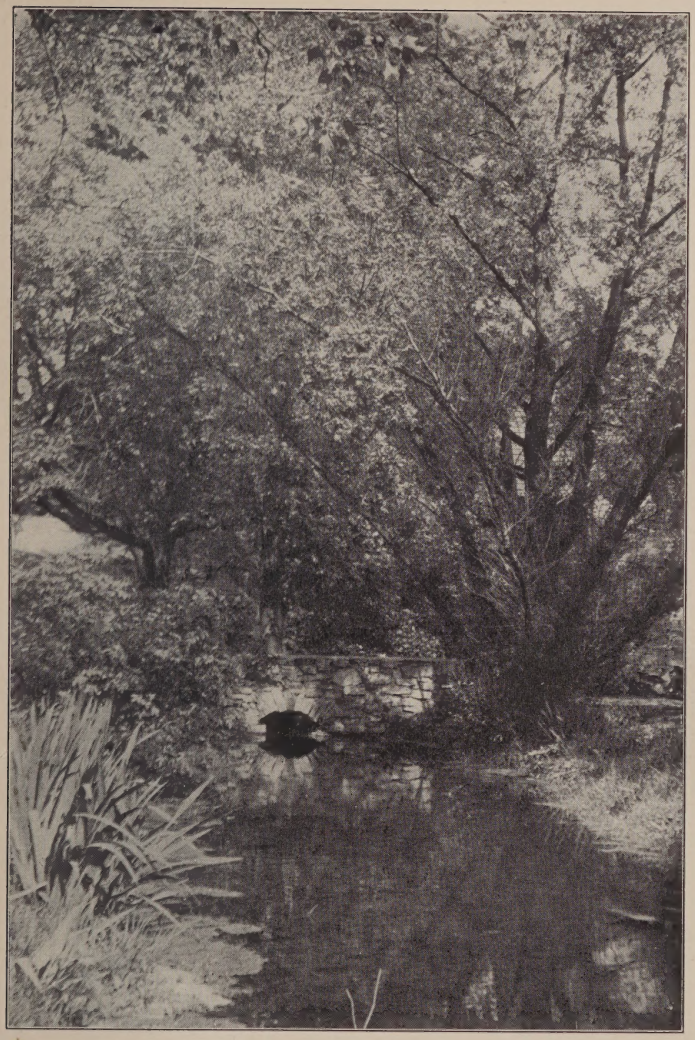
NEVER before has there been such a wealth of shrub and tree material ready for the flower garden. Hybridizers have wrought their magic; explorers have brought home, in lieu of gold, plants of wondrous beauty; and our own woods and fields yield up their precious treasure for our gardens. And sometimes we do not even have to wait for them to develop, for many of them are full-grown, ready to show immediate effectiveness. It is strange, then, how often this wealth is left untouched by those who garden, and it is stranger still how indiscriminately it is gathered together and how lavishly misused by others.

Mere wealth of material and mere variety, however, are not essential for the success of a garden. The gardens of Italy, for instance, did not seem to need it. With little more than ilex and bay, cypress and stone pine, orange and fig, decorative as they all are, to be sure, the Renaissance garden creators embodied their telling designs. Nor did the colonial dooryard garden require any lavish abundance either in variety or quantity, for with material that would seem to us meager, indeed, they often created gardens that for all their homeliness have become a vital phase in the history of garden-making.

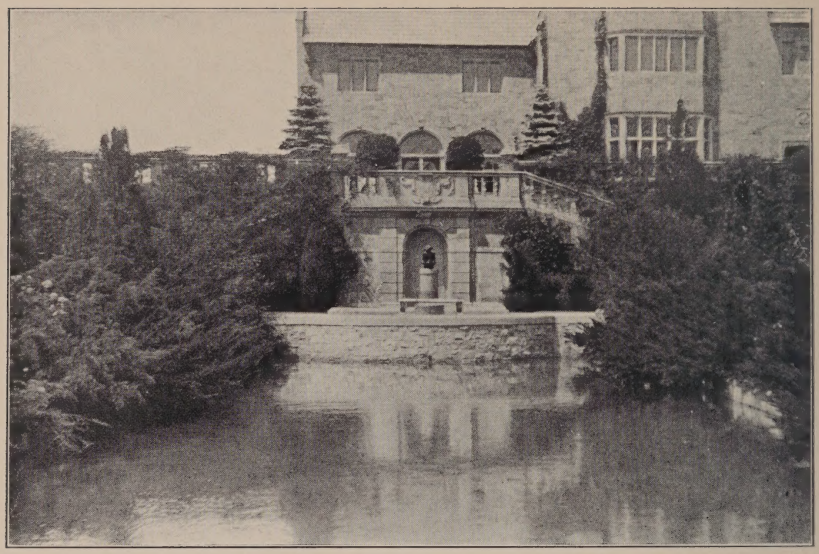
We shall never again be able to train ourselves in the restraint that circumstance forced upon our

colonial forbears nor shall we ever again attain the unstudied charm of their gardens. Nor shall we, perhaps, ever again reach the ordered perfection of the Italian garden. And this is so, not because we cannot utilize the same plant material, except in restricted areas in this country and climate, but because our gardens, expressing as they do our freer manners and less ceremonious home and social life — not to mention our different labor conditions — prohibit the use of such markedly trained and clipped forms. The pleached *allée* has given way to tunnels under free-growing trees with spreading and interlacing branches, cedar rows with rugged edges have taken the place of more rigidly clipped forms in creating vistas; flat-trained lindens have disappeared in favor of rows of flowering specimens; while espalier fruit has never become a real American garden feature. The clipped hedge is still desirable for many a garden, and for this we have garnered many different kinds from our wealth of material. There are, for example, hemlock and beech for dignified effect, arbor-vitæ and hornbeam for more placid charm, lilac and rose, snowball and Japanese quince, English hawthorn, and better still our native thorns, for comfortable garden hedging. Gardens with clipped hedges depend much, moreover, upon surrounding orchards and flowering tree groups, upon groves and woodlands for real enclosure.

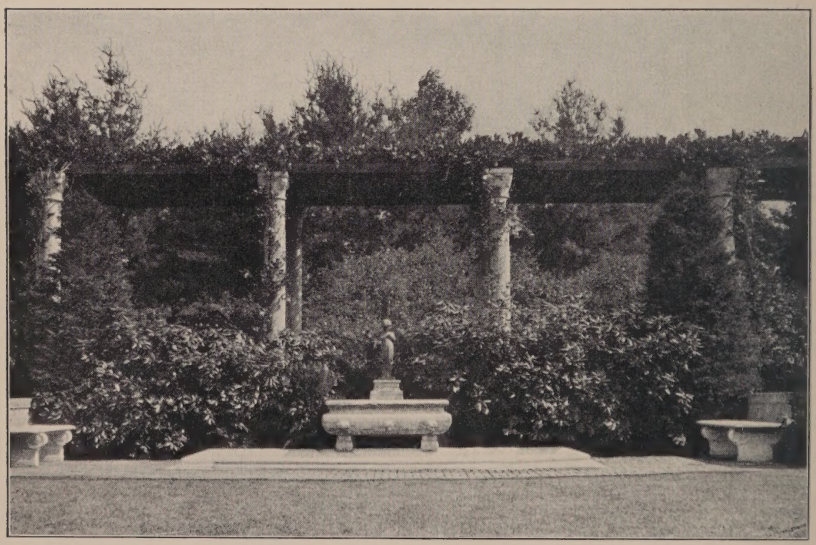
The clipped hedge, however, has lost much of its effectiveness. The informal garden of to-day often prefers a freer type of enclosure. This is formed of



AT THE MILL RUN IN NEW HOPE, PENNSYLVANIA, IN FRONT OF THE COUNTRY HOUSE OF MR. AND MRS. MORGAN COLT
Morgan Colt, Architect



IN THE GARDEN OF MR. GEORGE D. PRATT AT GLEN COVE
LONG ISLAND
James L. Greenleaf, Landscape Architect



IN THE GARDEN OF MR. AND MRS. JOHN MAGEE AT MOUNT KISCO
NEW YORK
Ellen Shipman, Landscape Architect

shrubs and trees that are not crowded into closely fitted rows, but that are assembled into loosely arranged masses. Such enclosures depend upon the softly undulating movement of their skylines, upon the nice unity expressed by foliage textures and upon the subjection of individual forms to proper background subordination. Such assembling is always subject to a discriminating understanding of plant material. One little rule may be found valuable in this connection. It is best to segregate wild or native material from the purely gardenesque. The various native viburnums and cornels, Pyrus arbutifolia and native thorns, will assemble into well-unified enclosures, for instance, while such gardenesque plants as snowballs and lilacs, mock-oranges and deutzias and spiræas, get along nicely together. It is extremely difficult, however, to draw any hard-and-fast rules for such arrangements.

Even a single variety may be used in these freely arranged masses with effectiveness for garden enclosures. Imagine a spring garden embraced by tumbling Forsythia suspensa or a wild garden surrounded by alders. The midsummer effects of a woodsy garden will be heightened by enclosing clethras, while a garden enclosed by masses of Viburnum cassinoides can culminate its autumn effect with pink fruit clusters. I have planted arborvitæ in such loosely arranged masses to circumscribe an oval flower garden and I have used panicled dogwoods to enclose a shady garden full of woodsy plants. I have seen a woodsy hollow beside a brook

enclosed with spice-bush with such dainty effect that at blossom-time it seemed as if it were entwined within a fairy ring of gold. I have circled a tiny garden with Persian lilacs which stood in a circle of Japanese dogwoods. I have surrounded another round garden with rhododendrons to circle such exquisite plants as Azalea nudiflora, Azalea arborescens, and laurels in delicately intermingled groups, while in front of them within an edging of Viola cornuta was a broad band of white daffodils and poet's narcissus that were followed in midsummer by white petunias. This garden was then further enclosed by tall shrubs that hid it from the lawn and by woodland trees for a background. All these enclosing shrubs, whether they are used in hedges or free formation, should be chosen for their value in expressing the garden's mood.

Our interest in plant forms is a very vital one for our garden to-day. And here our wealth of plant material offers manifold opportunities. Some of our garden designers are especially alive to what might be called the sculptural aspect of gardens. They use well-known shapes like the columnar cedar and arbor-vitæ for vertical architectural forms; they use dogwoods and native thorns for the horizontal spread they give; they leave boxwood wondrously unclipped and sometimes even growing to feathery tree forms. They like the picturesqueness of gnarled apple-trees, the stateliness of lilacs, the rugged beauty of smoke-trees, and the sweeping grace of weeping willows. They delight in the delicacy of

blossoming silverbell-trees, in the traceried grace of azaleas, in the loosely arranged tiers of styrax branching. They are thrilled by the opportunities offered by flat yews and tumbling matrimony vines, by spreading junipers and cotoneasters, by recumbent roses and robust mugho pines, and by the trailing beauty of standard wistarias. When we become imbued with all the wonder and variety of these forms, we realize that they embody the freer spirit of the modern garden just as artificial shapes, clipped hedges and cut trees, shaped boxwood and trimmed arbor-vitæ, for instance, expressed the architectural character of the older gardens. The form of leaf, the texture of foliage, the modeling of branch and twig come into nice consideration, too. The dainty foliage of Persian lilacs and bush-honeysuckles, the fine serrate leaflets of the mountain ash and the pinnate leaves of Sorbaria sorbifolia, the delicate locust foliage are all very intriguing; and no less fascinating is the rugged foliage of Syringa villosa, the spine-studded Cratægus crusgalli, and the cork-ribbed bark of Euonymus alatus.

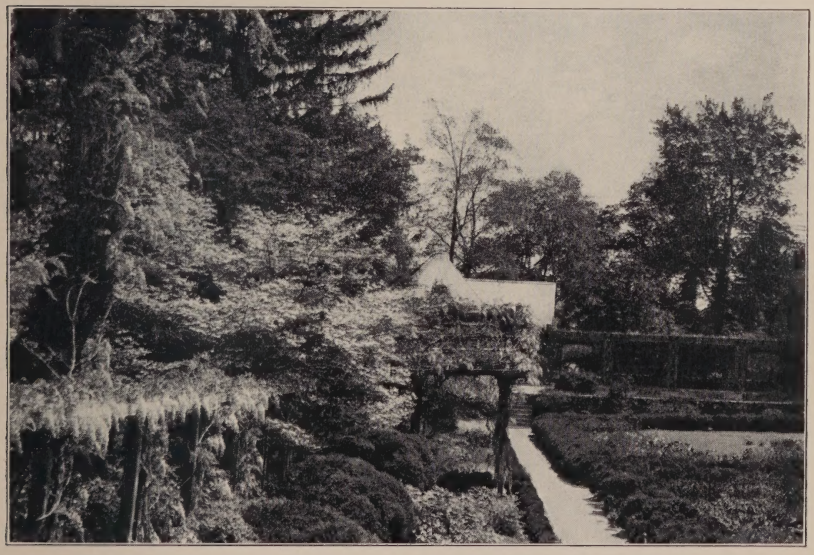
As specimen plants in the flower garden, shrub and tree can be most telling, and here full-grown specimens are of special value. To be able to utilize finely developed lilacs, found ready at hand beside some old house, for a new garden lends an immediate charm, while to be able to place a garden about an old apple-tree is a golden opportunity. Sometimes the apple-tree will be just in the right place to shelter the seat and again it will fit with nicety into the very

border. It is often possible, too, to move fair-sized young apple-trees and even picturesque quince-trees into informal gardens. This tendency to use full-grown material has its disadvantages, however, for it creates an impatience that deprives many a garden of some of the choicest material just because it cannot be found in good sizes in nurseries or is difficult to transplant. In this connection it is really worth while to remember that the rapid growth of such wonderful material as the flowering crab-apples for instance, does not delay the effect of a garden unduly. Besides, a full-grown garden tends to create stagnation of interest, for nothing is quite so stimulating as the watching of a garden's development year by year. Even the changes from season to season are often astonishing.

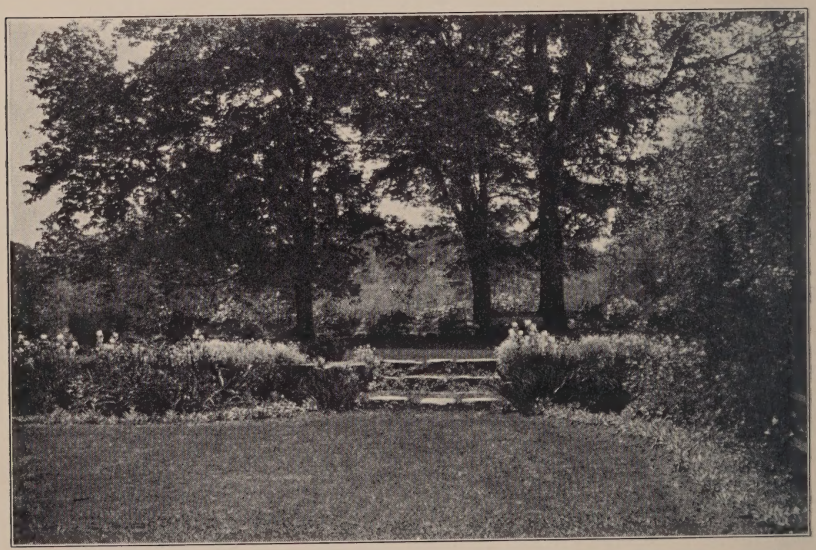
There are many ways to use shrubs and trees in the garden. Entrances can be emphasized. A pair of hawthorns, Cratægus coccinea, for instance, at either side of a path, will often put one in the right mood for a garden full of charming greenery, while starry magnolias will prepare the mind for a garden lively with early spring bloom. Pyramidal oaks make charming emphasis for either side of a gate; pairs of Malus floribunda, the small crab-apple with drooping branches, make thrilling accents for a garden of irises and lupines and columbines, while Magnolia glauca make fascinating high spots among delicate flowers and soft bloom.

There are ways in which to attain the effective placing of seats through the right placing of shrubs

IN THE GARDEN OF MRS. HAROLD I. PRATT AT GLEN COVE
LONG ISLAND
James L. Greenleaf and Martha Brookes Hutcheson, Landscape Architects



IN THE GARDEN OF MR. AND MRS. HENRY W. DEFOREST AT
COLD SPRING HARBOR, LONG ISLAND
Olmsted Brothers, Landscape Architects



IN THE GARDEN OF MR. AND MRS. WILLIAM K. WALLBRIDGE AT SHORT HILLS, NEW JERSEY

or trees. Sometimes a setting of thickly planted cedars is required for dignified effects, while in other situations lilacs form a comfortable nook for a simple garden bench. In shady places, I like to use Abelia grandiflora in delicate masses on either side of the seat, while a seat that stands against a low wall can be set in front of trailing roses with recumbent Cotoneaster horizontalis groups on either side. In other places a seat may be sheltered by spreading dogwoods or in the more formal effect of balanced arbor-vitæ.

Then there are various ways of picking out the design of a garden with shrubs and trees. Groups of cedars may form telling accents at the four corners of great wide beds, and mugho pines or yews may divide the borders into a series of delightful bays. I have used bushy Harison yellow roses in balanced and nicely spaced groups and I have used azaleas in a circular formation to pick out the round center of a garden, white azaleas, cream color in the bud, that were not only extremely delicate in modeling, but charming in color effect as they rose out of masses of Dream tulips.

Beware of an overuse of such emphatic notes. Be sure to take into consideration the relative proportion of shrub and tree to the garden's size. Too much emphasis disturbs the garden's tranquillity, too many shrubs and trees crowd out the flowers, and material too big for its space makes clipping unavoidable and destroys the very effect that is sought. In this respect, even the scale of the foliage counts.

I often prefer the Persian lilac to the familiar and lovable common lilac just because of the daintier foliage, and I feel a certain coarseness about Rosa rugosa that prohibits my using it in the flower garden, while I find some of the wild varieties, as Rosa blanda, and such garden varieties, as the Austrian briers, in nice accord, and the Scotch rose particularly delightful because it can be used in among the daintiest of flowers.

Nothing is quite so charming as a bit of surprise, an element of adventure in a garden; nothing quite so cozy as to sit in a half-hidden spot with but little glimpses of the garden; so it is possible upon occasion to use great shrubs or even trees to interrupt the view across the borders. This has a tendency to dwarf the garden which is often desirable, or to make it seem like a garden within a garden which is at times altogether fascinating. In long straight borders where symmetry is not necessary, it is interesting to interrupt the flower masses by the spontaneous spotting of shrubs. Bush roses are good for such spotting, for they have a loose habit that does not crowd the flowers. For this purpose I have sometimes used an occasional sweetbrier to trail over a wall or a single Rosa hugonis in a corner, or a few moss roses, China roses, or even hybrid perpetuals at random through the border. If the borders are wide and long enough and you can use shrubs with freer *abandon*, choose an old-fashioned syringa or deutzia, a mountain ash or a styrax, a group of Sorbaria sorbifolia with plumed spires or a smoke-tree with cloud-

like bloom, or a Halesia tetraptera with dangling silverbells. But remember that the flowers in such borders must be sturdy enough to combine well with them. Such use of shrubs will give the border a desirable variation of skyline. In all this selection, the valuable law of appropriateness comes ever into play. To be carried away by enthusiasm over a single alien specimen is to lose sight of the garden's idea and to risk the garden's charm for a momentary pleasure.

A very subtle problem is the modeling of the inner free-standing beds for a flower garden. In the usual garden these beds have to be kept quite low, and very few shrubs remain dwarf enough or are delicate enough for this use. Yews sometimes make telling accents and abelias have a grace of habit charming for small beds. I have used azaleas at widely spaced intervals for their nice silhouettes and I have used polyanthas to break the solid mats of ground covers.

The fragrance of shrubs should not be overlooked, for it is full of enchantment. Lilacs, syringas, hawthorns, sweetbrier roses, sweet-scented shrub, are but a few that lend the magic of their fragrance to the garden. It is difficult nowadays to get sweet-scented syringas. I believe Philadelphus virginal is the only one that is truly fragrant. The sweet-scented shrub was always such a pleasure in old gardens, but it can be found but seldom nowadays. The reason for this is that the really sweet-smelling variety is very shy in producing seeds, while an almost scentless variety is freely adorned with hanging seed-pods.

Combining shrub and tree with bulb and perennial holds enchanting possibilities for those who choose to use our lavish spring bloom in fascinating color schemes. The familiar arrangements of forsythias showing their blossom gold over yellow daffodils, of lilacs in association with wistaria, early irises and Phlox divaricata, of rose crab-apples with rose tulips, are ever new and refreshing to me. To find four Azalea indica alba with their pure white flowers spotted around a tiny pool within a ring of a hundred white tulips and a hundred yellow ones, White Queen and Moonlight, fills me with breathless delight. I have seen a garden of white flowers enveloped in Spiræa prunifolia as in a veritable bridal-wreath, I have seen Azalea Anthony Koster a brilliant foil for poet's narcissus, I have found a single Magnolia stellata emphasize the brilliance of red and orange scarlet tulips. I have seen colutea accentuate the glinting yellow of columbines, lilies, hemerocallis, coreopsis, and thermopsis. I have enjoyed kerria as accent to a thrilling melody of Iceland poppies, jonquils, goldentuft, and Siberian wallflowers, and delighted in the difficult coloring of Phlox subulata, almonds, and Judas-tree when I have found them in exotic combination.

Picture some of these effects. Garden visits have no doubt supplied you with other alluring examples. And if you would have a rare treat open Miss Waterfield's book on 'Flower Groupings in English, Scottish, and Irish Gardens,' for there you will find painting upon painting of colorful scenes. There is

one of Amelanchier canadensis, daffodils, and Prunus persica showing against evergreens; another of wild cherries and white pheasant's-eye narcissus; still another of a single Magnolia stellata rising out of a sea of grape hyacinths with daffodils in golden clouds in the background.

CHAPTER X

VINES

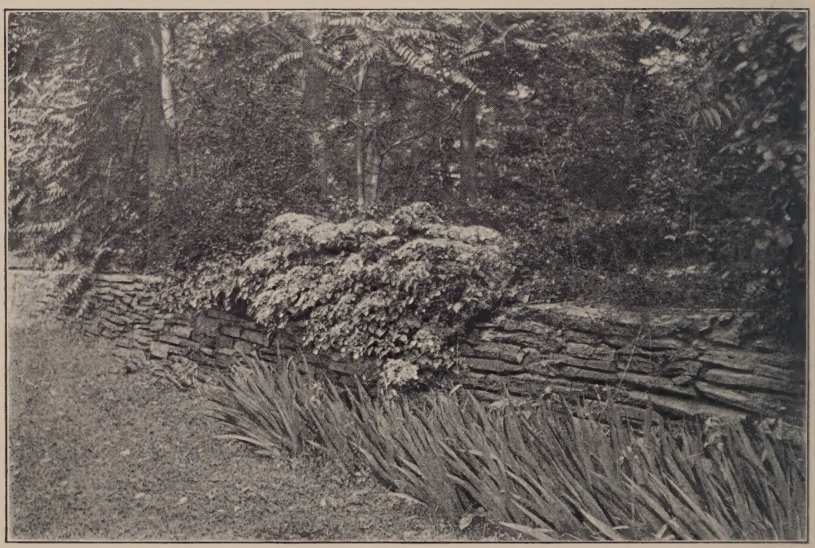
VINES are one of the most delightful phases of vegetation, whether they are such kinds as the flowering wild grape of the May country-side trailing over shrub and tree, the beloved sweet pea gracing every cutting garden, or the wistaria that, with its decorative luxuriance, is worthy of the stateliest setting.

So lovely are the many vines in this country at the present time that I cannot imagine even the hanging gardens that Nebuchadnezzar built twenty-five hundred years ago at Babylon — famous in antiquity as one of the seven wonders of the world — having been as fortunate in their possession as we. Grapes, no doubt, grew there, for they are almost as old as civilization itself. Ivy, too, they may have had, for it was known in age-old Egypt. But what other vines, I wonder, hung over the walls and balustrades in that wonder garden of long ago, what vines festooned its marble pillars and hid even the precious stone of its palaces with glorious blossoms, what vines tumbled over slopes and banks and covered the ground with trailing beauty? Could there have been any as fragrant as the honeysuckle, as exquisitely carved as the akebia, as flamboyant as the trumpetvine, or as precious as the great white-petaled, yellow-stamened Silver Moon rose which even rivals in beauty the Cherokee rose of the South?

IN THE GARDEN OF MR. AND MRS. HENRY W. DEFOREST AT
COLD SPRING HARBOR, LONG ISLAND
Olmsted Brothers, Landscape Architects

ON THE COUNTRY HOUSE OF MR. AND MRS. JOHN HAMPTON BARNES
AT DEVON, PENNSYLVANIA

IN THE GARDEN OF MR. AND MRS. HENRY C. MARTIN AT GLEN COVE, LONG ISLAND
Harry T. Lindeberg, Architect



IN A GARDEN AT CHESTNUT HILL, PENNSYLVANIA

I should like a whole garden of vines. Climbing roses would be there, of course, for these will always have the first place in vine assemblages. Some roses would be used solitary as choice jewels in a collection of precious things — a single Dr. Van Fleet trailing over the edge of a pool and mounding up its luxuriance at its side, a single Gardenia displaying its yellow blossoms entwined around a balustrade, a Silver Moon flinging its long streamers over the edge of house or terrace stairs. Such use of vines is altogether delightful. Many people, however, are afraid that this freedom and spontaneity of growth might be mistaken for untidiness. When, however, they begin to clip and shear such a vine into trim borders and stiff bands, they not merely destroy the beauty of its natural and care-free growth, but deprive it of its flower and fruited wealth.

In planting roses upon a wall, do not limit yourself to one variety. Endless festoons of ramblers make vulgar display; one variety produces deadening monotony. With the intermingling of varieties comes the joy of change. Our hearts respond to a fresh thrill each time we catch the significance of a new variation of shade or color, of single or double blossom. Better still is the use of roses when they are mingled with other vines, for then their blossoms can show to best advantage amid the varied foliage.

The quantitative use of roses is the frequent pitfall of over-enthusiasm. A few roses may, through very choiceness, be more beautiful. Any overemphasis of June bloom, too, shows a neglectful for-

getfulness of the garden in other months. Therefore, we should have clematis and grape, wistaria and trumpetvine, akebia and turquoise berry, honeysuckle and actinidia, for our wall coverings. First we should have this host of vines for the flower display in all its varied loveliness, then for the foliage effectiveness in its subtle variety of texture and shade and shape, and last for fruiting charm. Do you know the shining black berries of the honeysuckle, the curious little bishop caps of the euonymus, the large orange-toned hips of the Gardenia rose, the wondrous blue of the turquoise berry which is loveliest of all?

Do not forget to put the Wichurian rose in your vine garden. Plant one at the top of a high retaining wall, for so I saw it once when its white blossoms fell in a veritable cascade from the top to the very bottom. Then, too, there are places where many wichuraianas can be gathered together. No vines, I believe, trail over level ground and slopes quite as lovingly as the Wichurian roses, nor is there another vine quite so happy for such usage in and out of flower. Its small leaves are very attractive. When I use Wichurian roses on a terrace slope, I like sometimes to use the Scotch rose, Rosa spinosissima, as a hedge at the top, for the two are charmingly similar in flower and in foliage. For the joy of contrast I like to plant a Silver Moon with them along the side of the terrace steps.

This use of vines by the side of steps so that they fall over the edges in tumbling masses is not limited

to roses, to be sure. When the steps have copings, the vines have a way of decorating them with growing traceries. Often, however, when vines trail over the sides, copings seem quite unnecessary and can be happily omitted. This is particularly true for dry-laid steps of field stone and flagging. It is best, then, to make the steps quite wide — wider than the walk — to allow for this naturalistic coping.

For this usage it is best to plant the vine at the top of the slope and let it trail downward. Whenever it is possible, for walls as well as slopes, you will find that vines are very much happier when they are allowed to tumble and trail at their own sweet will than when they have to be trained upward. This is particularly true of vines that have no way of fastening themselves, though even ivy has a unique charm when it is allowed to fling its long streamers over a wall.

Of all the ground covers, honeysuckle is the most luxuriant, for it builds itself up upon its own wood in tumbling masses and starts new little plants wherever its stems touch the ground. On the other hand, myrtle is a delicate ground cover, happy in the shadiest places, while the matrimony vine tumbles luxuriantly in more rugged ones.

Ivy seems a vine in a class quite by itself. Few vines have such decorative foliage. Small wonder that the Gothic cathedral-builders often twined the capitals of their slender and aspiring columns with ivy leaves of stone and perpetuated their beauty for future generations. The glossy textures and ever-

green quality of its foliage fitted it to be twined into the poet's laurel wreath in Italy.

Ivy is a very old plant. In Egypt it was sacred to Osiris, the god of the underworld. Even now it is sacred to death, spread solemnly over graves. I like better to think that ivy was also sacred to the wine god of Greece when he was the god of joy and merriment. His staff was twined with ivy. So I like to see ivy used in gardens to-day merrily intertwined with myrtle and violets and Christmas ferns as a ground cover under laurels and rhododendrons, under azaleas and birches, dogwoods and pines. It is happiest in the shade. In England we find it growing wild, in the woods, just as we find the Virgin's-Bower in ours. In Versailles I have seen it planted as a ground cover in the wood enclosures of the gardens.

Next to the rose, the most distinguished vine is the clematis. What a hobby it would be to collect its many kinds! How precious is the wild Virgin's-Bower of our woods. I saw it once festooning the sides of a little stream clothing the alder bushes with starry hangings. How luxuriant is the commoner white clematis in our late summer gardens! I think I like it best when its wealth of blossoms has turned into gracious silvery fruit. The great Jackmani is too familiar except for a passing comment on its great purple blossoms. It is a noteworthy forerunner of many beautiful varieties of its kind. There is, too, the wondrous Clematis montana with such delicate and precious blossoms. But the most wonderful of them all, to me at least, is Clematis Henry.

I saw it but once, and yet each recurring memory of it has a thrill. It was in a garden beside a border of blue flowers. Forget-me-nots crept over the gray stone walk, Linum perenne was scattered lightly through the foreground in soft filmy masses. In back there were occasional spikes of light blue larkspurs and every now and then groups of anchusas. The tints of the flowers were ever so light and soft, their modeling ever so delicate, the play of light and shade ever so elusive as if the border were but a delicate suggestion of color. And, as if to show how really ethereal this effect was, a Clematis Henry had flung a branch of great star-shaped white blossoms over the balustrade near by. Such assemblings of flowers and vines show the finest understanding of garden loveliness.

It is especially worth while to understand that there are vines particularly adapted for every structural requirement. When a structure is architecturally interesting in itself, then the vine should be considered as a decorative element of its beauty. A balustrade will be all the more gracious for the delicate vine that trails over it, a column will be all the more beautiful for the climber trained about it, a lattice or trellis all the lovelier for the plant traceries upon it, while pergolas and great stone walls love heavy-leaved, strong-growing vines to cover them.

To emphasize the vine, however, at the expense of the structure is willful, indeed; to spoil the architectural beauty of a wall, for instance, for the sake of its covering, or to obliterate a beautiful house por-

tico or entrance porch with even as glorious a vine as a wistaria — as I have seen it done all too often with ruthless thoughtlessness — is surely playing false to appropriateness, that highest axiom of proper planting.

Quite the very best vine for heavy structures is the grape with its many flowering varieties. Quite the most useful for this purpose is the common Concord, when it is allowed to grow for its foliage instead of being pruned for its fruit.

The most interesting of all the heavier vines is the wistaria whose gracefully drooping floral beauty wins our admiration. For a really picturesque and Oriental effect it should be trained horizontally so that its falling racemes are arranged in unbroken linear masses. Then the delicate charm of its flower color shows against the subtle gray of its still leafless stems. It is often seen in this fashion in Japan where it is trained along the eaves all around the house. I have seen it used in this way twice in this country. Once it was trained horizontally upon a gray stucco retaining wall with a boxwood hedge above and luxuriant green below. Again I saw it trained along a simple sturdy support where its wondrous blue was silhouetted against the delicate traceried boughs of pink dogwood blossoms in company with lilacs and lavender irises in a great and beautiful garden.

Wistaria is sometimes found trained as a standard in bush form. It makes admirable accents for fine gardens. We find it more often, however, with one

thick main trunk gnarled and twisted, clambering up three full stories and over the roofs of old houses. The oldest wistaria I have seen was at Norwich, Connecticut. How rugged and twisted it was! Its great arm had taken hold of a wooden column and had wrapped itself around it and drawn it from under the porch roof and away from the floor. It held the column even then within its firm embrace, for the hearty octogenarian who had planted it had a new column put up in place of the old.

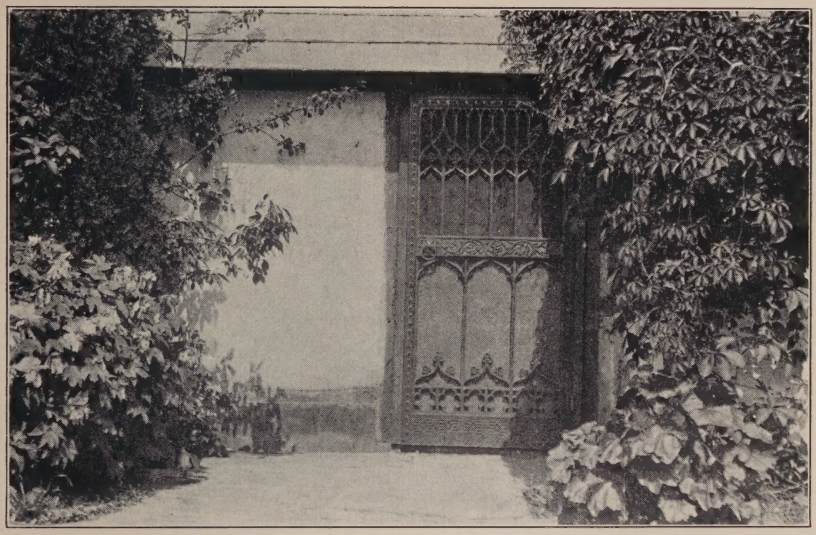
A less familiar vine of arresting beauty is the climbing hydrangea. There are two vines with this common name. One is Hydrangea petiolaris, the other is Schizophragma hydrangeoides. The latter is the more interesting of the two. It is a strong-growing vine and will cover an entire wall in a short time. It is most effective when the vine is carefully trained and when its rich green foliage is spread out flat against the wall. Then its flowers are most decorative, too, for the vine seems studded in its season with large flat cymes of white blossoms.

For years I have thought of Jasminum nudiflorum as a delicate and tender vine, for so I have usually seen it as once when it was blooming untimely in a warm December against a sunny wall in Providence, Rhode Island. And then, again, I saw it against the wondrous gray of university buildings at Princeton — an altogether surprising and unexpected sight, for great sheets of delicate yellow blossoms held an entire side of a building as if it lay in mottled sunlight all through the day.

Plants have a way of surprising you in the way they will grow. This reminds me of a Forsythia suspensa I saw one spring. It was climbing quite in the manner of vines, two stories high over an entrance porch. It was in dense shade — a spot that had been the despair of its gardener owner — and yet it was the most fascinating shower of golden blossom wealth.

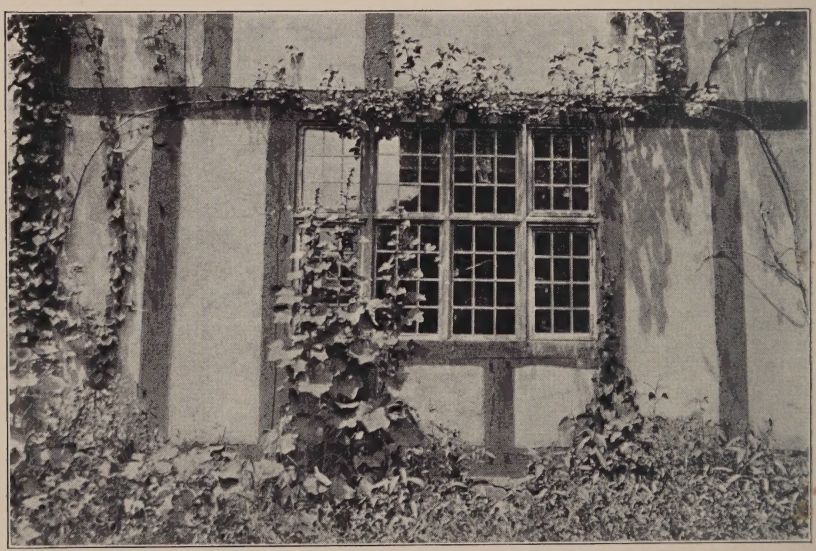
Of special interest is the Euonymus vegetus. Of the many varieties of the genus, I think this one is the best in every respect. It is very happy for nice usage, appropriate for the most dignified brick house, for instance. On the other hand, it makes fascinating ground covers. It will grow rampantly over rugged walls or climb triumphantly high upon a chimney, flinging out its woody branches in numerous tiers of glossy foliage. I saw a euonymus growing so upon a chimney somewhere in Brookline, Massachusetts, years ago, and at every mention of its name the memory of it comes back with renewed interest.

Brick, stone, and stuccoed houses, especially those that are informal in character, lend themselves best to vine coverings. I always remember with special charm a house near Philadelphia. It was suggestive of the large English houses with its long irregular plan, its series of mullioned windows, and its many-gabled roof. All along the front was a hedging of clipped boxwood with a few unclipped boxwood bushes in the corners. Honeysuckle, ivy, and euonymus crept up its stuccoed walls, and a pink climbing hybrid tea rose reached the second-story window



AT THE STUDIO DOOR OF MR. MORGAN COLT AT NEW HOPE PENNSYLVANIA

IN THE GARDEN OF MISS VIOLET OAKLEY AT ST. MARTINS PENNSYLVANIA



IN THE COURTYARD OF MR. HENRY H. BINSSE AT SHORT HILLS
NEW JERSEY

above the rough stone that formed the stair well.

White clapboarded houses of colonial traditions seldom adapt themselves to vines, but shingled houses of clumsier proportions and more rugged appearance sometimes welcome vine coverings. Vines often transform them with beauty. The stair rails can be wreathed in vines, the porch railings festooned with them, even the columns can be garlanded with vines. When these older houses have high cellars with lattice enclosures, intermingled vines make better effects than if the foundations are smothered with shrubbery. I had such a problem once and I was surprised at the effect, for intermingled honeysuckles and pink ramblers, grapes and clematis and bittersweets with a few shrubs in special positions, moulded the house into its garden setting. The bittersweet was particularly successful in dense shade. One set of stair rails, in the sun, was garlanded with Dr. Van Fleet roses and polygonum with its feathery white summer bloom, while the other, in the shade, had turquoise-berry vines on them.

What a rich store of vines there is and how they adapt themselves to every place and use! I seem to have just begun my mention of them all. I would not want to overlook, for instance, the annual vines, the decorative morning-glory, the gay nasturtium, the brilliant scarlet runner. I should not want to forget the gourd, for this seems to me the clown of vinedom, imitating as it does in grotesque manner other fruits.

But there are still other vines. There is the wood-

bine of the hedgerow with its brilliant autumn foliage; there is the shiny catbrier that has such wonderful bunches of blue berries in the fall; there is the blackberry vine that runs riotously in wild places. One spring I saw the blackberry in joyous tangles, overlaid with gray-white blossoms, and I do not know when I have seen any vine that seemed to me more refreshing, more luxurious, more picturesque, more appropriate to the wild, untrampled countryside. I should like all vines as luxuriant and as appropriately placed.

CHAPTER XI

ROSES AND ROSE GARDENS

THE rose is as old as our own civilization. It is found on ancient coins that date back as far as five thousand years ago. The rose has been an honored flower ever since it has been known, mingled in the legends of all nations and used at feasts and festivals and religious ceremonies. Even in ancient Babylonia roses were placed as ornaments on staves and carried in festal processions.

The rose has always been renowned for its beauty. In ancient Greece it was dedicated to Venus, afterward it was consecrated to the Virgin Mary, and to this very day it has remained the favorite of all flowers. The rose is the most aristocratic of flowers and the most plebeian as well. It is found in the stateliest of gardens and is trained over the finest of walls, and yet it will associate with the weeds of the roadside, will mingle happily with flowers in little gardens, and trail luxuriantly over the tiniest cottage.

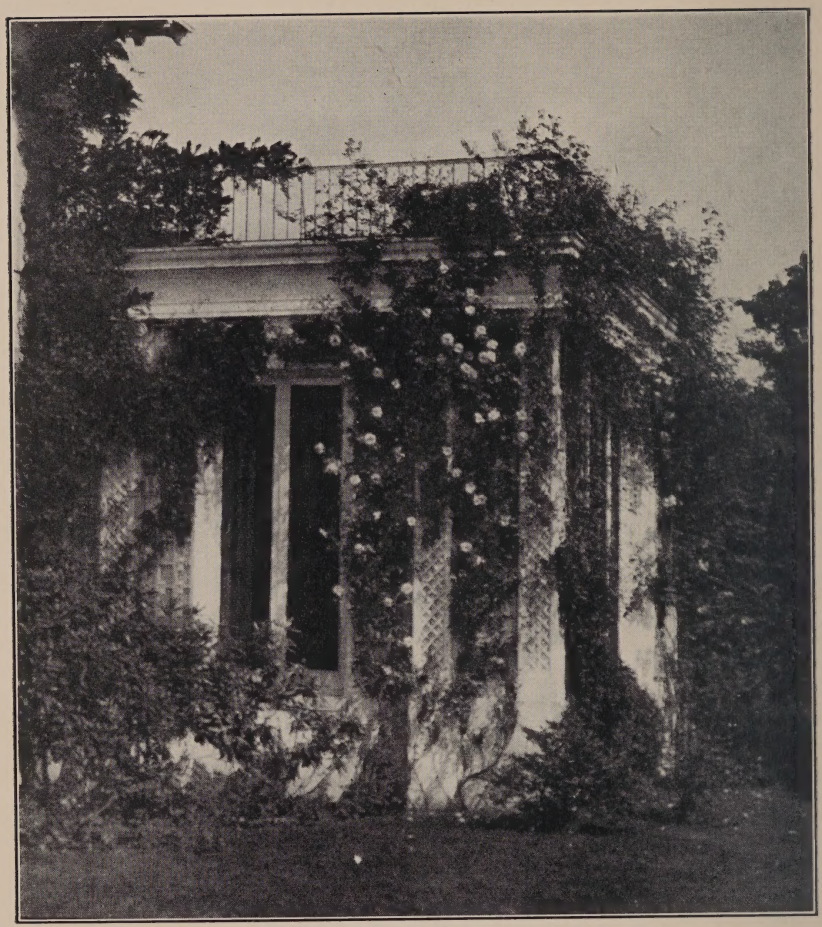
We usually think of roses as June flowers, but some of the wild ones begin to bloom in early May, and in a mild November there is always another bud unfolding in the garden, so that we know not which will be the real 'last rose of summer.' In fact, it is these last stray roses of the autumn that are more beloved than those that come in the abundance of June. And, even in the midst of the winter, when

the garden is quite bare, I get the glint of the little red rose-hips of the clustered Japanese roses that make a choicer winter bouquet than any hothouse flower that is faded by the morrow.

There are many kinds of roses that are adapted to all sorts of situations. There are first of all the wild single roses of the country-side. Rosa blanda is the earliest to bloom and has the most vivid winter lace-work of twigs. Rosa nitida, lucida, and carolina continue the succession of bloom well into the summer and contribute their milder share of color to the winter landscape. They are rather dainty dwellers by the roadside and are found scattered with delicate effect among other shrubs and trees, with meadow-sweet and late meadow-rues, with clethras, bayberries, and huckleberries, with wild hawthorns and cedars, wild grapes and bittersweet. And imbued with the spirit of the country-side, you can plant wild roses as you will find them intermingled with other wildlings on the rocky shore of Massachusetts, where, with their delightful greenery and delicate blossoms, they quite put to shame the sunburnt lawns for which they are so often ruthlessly uprooted. Wild roses are interesting in the garden as well, for their delicate single blossoms and their finely cut foliage are appropriate in the tangled growth of flowers.

Then there is the Japanese multiflora rose. It is well named, for its many flowers grow in the most fascinating clusters. It is a climbing variety as you will appreciate if you have ever seen it clambering

IN THE GARDEN OF MR. AND MRS. MORGAN COLT AT NEW HOPE PENNSYLVANIA
Morgan Colt, Architect



IN A GARDEN AT GARDEN CITY, LONG ISLAND

into a syringa bush and covering it with a flower wealth. I think of it rather, however, as a bush with long slender stems that fall into a veritable shower. Because of this habit I like to use it on banks or growing out of flat ground covers where the undulating masses will be most telling.

And then there are all the climbing or pillar roses. I like these roses best when they trail over well or balustrade, wreathe pillars, tumble over pool copings, or spread over the ground. Then they have a freedom that they seem to lose when they are trained upright. I like to use climbing roses as rather precious single ornaments instead of in profusion. I like them mingled with other vines, with grapes and clematis, with akebia and actinidia, so that their foliage can make a background for the rose clusters. And when circumstance demands the use of these roses in quantity, I prefer numerous varieties instead of using a solid mass of one color and tone.

And, again, there are many bush roses. Take the beloved Harison yellow rose, for instance, that blooms in old-time gardens with lemon day lilies. It was in such association that I remember seeing it for the first time tucked away in a corner under a wall. It must grow a few years to get its significant character. Then it either tumbles in fascinatingly irregular masses that make a background panel of bloom as decorative as a Japanese print, or else it grows into a great shapely bush five feet or more in height, a perfect and evenly covered mound of bloom. It is one of the most welcome shrubs for the

flower garden, for its flowers have such a subtle softness, its foliage such a lovely green, that flowers like to associate with it. I have seen it quaintly clustered near valerian, associated familiarly with iris, and even in exotic harmony with a single Oriental poppy. And there are other Austrian briers that make interesting contributions to the flower garden. The Persian yellow, for instance, has a fascinating coppery tone that is intriguing with early blue flowers.

White roses are fascinating, too, for the garden. There is the Wichurian rose, the climbing Silver Moon, the Scotch rose and the Altai, so interesting for the very differences in their flower dimensions and for their varied foliage textures. I have a particular fondness for the Scotch rose, Rosa spinosissima. I like to use it where a low hedging is desired; I like it against cedars or in association with cotoneasters; or in the flower garden, singly or in groups, wherever its dainty foliage and delicacy of blossom are most fitting.

Think of using these four white roses alone, assembled into a garden. The Wichurian rose acts as covering for flat ground and slopes; the Silver Moon decorates balustrade and pillar, wall and coping; the Altai rose makes charming garden ornaments; and the Scotch rose can be used as hedging. These four roses will make a complete garden, but we have to have the restraint to limit ourselves in our choice of flowers, shrubs, and roses for such subtle usage.

White roses recall memories of the old-time

Madame Plantier amid larkspurs, and of the familiar Frau Karl Druschki when, as vigorous mounds of white, they make sentinels among the flowers along broad garden paths. Best of all are the white polyantha roses when they are used in broad flat masses amid boxwood borders in a garden of white flowers. In June, in their first luxuriance of bloom, they make a perfectly woven carpet, but I think I like them still better in the early autumn when the flowers are thickly interspersed with buds.

All the polyantha roses are charming for the garden. I have seen various pink shades all intermingled on top of a low wall and I have used George Elger polyanthas myself in a kind of irregular bedding, growing out of an all-over pattern of verbenas. But they are best as edgings for rose beds, for they can hide the bare earth so alarmingly conspicuous. Their dwarf habit, their miniature blossoms, their compactness, make polyantha roses valuable foregrounds for the hybrid teas, and their almost continuous flowering supplements the short bloom of the hybrid perpetuals.

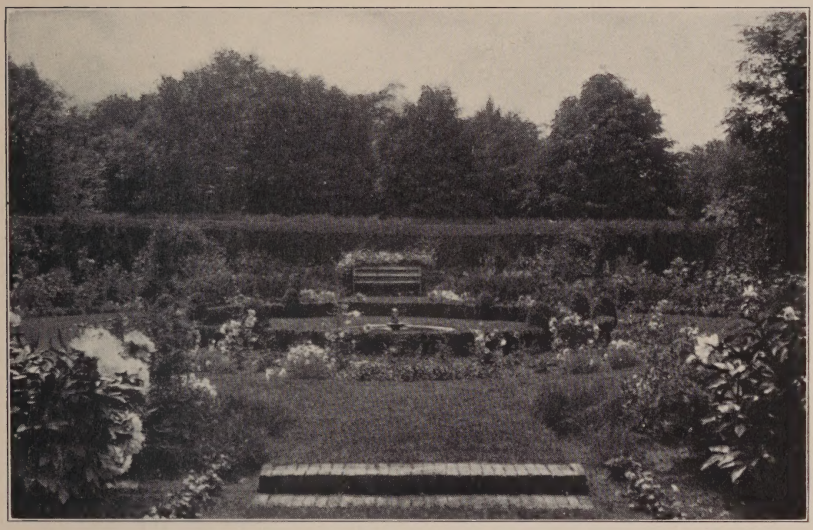
The fascinating variety of their coloring gives polyantha roses a valuable place in rose gardens. What is more delicate than the blush Marie Pavie; what daintier than Mignonette; what more engaging than all the various red ones; what more unusual than Leonie Lamesch; what more subtly beautiful than Perle d'Or, so exquisite in tone and delicate in blossom? Think of Perle d'Or, for instance. What edging could be more enchanting for the indescrib-

able yellows and buffs, fawns and coppery pinks, of the new hybrid teas?

The polyanthas make such lovely bouquets, too. I have often wondered whether the roses that the ancient Greeks dedicated to Dionysus and which they used in decorating their feasts were half as charming as these little polyanthas that can decorate our present-day luncheon table with such delicate loveliness.

In hybrid perpetual roses we have many old favorites. General Jacqueminot, Baroness Rothschild, Mrs. John Laing, and Paul Neyron are some of the very first rose names I remember learning. I like these roses best as I see them running riot, glowing with color, in old gardens amid larkspurs near the sea.

Quite different are the hybrid tea roses. In them we find the material for the modern rose garden. Think of the exquisite coloring, the tones and blendings that are found in such roses, as, for instance, in Mrs. Aaron Ward, Ophelia and Los Angeles, in Duchess of Wellington and Old-Gold, in Willowmere and Madame Edouard Herriot! How inadequate any list must always be even when it begins with such a delightful favorite as Mrs. Aaron Ward and ends with a rose of such surpassing beauty as Madame Edouard Herriot! Shall we ever be able to describe accurately enough the colors of the hybrid teas that depend, not only upon hybridizer, but upon weather and climate for their tones? Will the color chart ever be capable of registering the colors in all their



IN THE GARDEN OF MR. AND MRS. HORACE A. SAKS AT ELBERON NEW JERSEY
Elsa Rehmann, Landscape Architect

IN THE GARDEN OF MR. AND MRS. CHARLES HIRSHON AT NEW ROCHELLE, NEW YORK
Elsa Rehmann, Landscape Architect

IN THE GARDEN OF MR. ROBERT GOELET AT CHESTER, NEW YORK
Beatrix Farrand, Landscape Architect

IN A GARDEN AT ST. MARTINS, PENNSYLVANIA

nuances and suffusions? Even the differences in the modeling of bud and blossom exhibit the hopeless shortcomings of our vocabulary.

Hybrid tea roses are the charmed material of the modern garden. Their color comprises a rich and varied palette, so that we have to choose them with our garden ideal well in mind. Do not intermingle their colors without due reason, and put each color in its proper place. Let the color of the roses carry out the garden's design: let it interpret its character and imbue it with feeling.

Roses are far too precious to be used thoughtlessly or to be wasted in a place unfitted for them. Do not desecrate their beauty by placing a bed of them just anywhere upon the open lawn. Do not plant them on sloping ground. Do not put them in naturalistic settings. Give them, rather, a congenial setting in a garden by themselves. They are happiest evenly spaced in beds of simple shapes in a garden of geometric design. This will not make a stiff garden of grand formality nor a lifeless one if you edge the borders with pansies or English daisies, with harebells or lobelias, with ageratum or heliotrope, carpet the beds with forget-me-nots or verbenas, cover the archways and arbors with riotously tumbling climbers, make accents of cedars and boxwood, lilacs and standard wistarias, and hedge the garden with bush roses or arbor-vitæ. You can make your rose garden just the coziest and most intimate place.

Polyantha roses, hybrid teas, and hybrid per-

petuals are the making of any rose garden, but all the lovelier is the rose garden where you can add Austrian briers, Father Hugo's rose, Scotch roses and sweetbriers, Penzance and climbers, China and moss roses in fascinating abundance; for the charm of a garden depends upon its wealth of suggestion.

In the simplest rose gardens a row of polyanthas, edging one or two rows of hybrid teas, with a row of hybrid perpetuals in back against the enclosure, is the logical arrangement, but so infinite are the opportunities in designing rose gardens that a hundred variations in combination are possible.

In the simplest rose garden that I have planned, the two long beds in the center of the garden are filled with hybrid tea roses. These are edged with pansies that give way to lobelias for the summer. The outer borders against the hedges are filled with hybrid perpetuals and edged with polyanthas. The hybrid perpetuals, transplanted from a former garden, were unnamed, and so necessarily planted at random. The polyanthas were purposely intermingled to repeat the idea of this medley. This arrangement of roses is a happy one for a small garden, for the hybrid teas, continuing to bloom, intermittently at least, all through the season, can be seen to full advantage in the middle of the garden. The polyanthas, in almost constant bloom, are where they will emphasize the simplicity of the garden's outline, while the hybrid perpetuals, once they have bloomed, can take a subordinate place and fade

into background green against the hedge and enclosure.

In a more elaborate and larger garden the arrangement becomes more intricate. In one that I planned, the innermost beds, circling the center wellhead, are filled with several rows of polyantha roses. These are all Perle d'Or. These beds are edged with a broad band of moss verbena of the same exquisite delicacy, a soft lavender in charming association with the roses. The next tier of beds is also edged with polyanthas. Yellow ones, George Elger, trace a solid band of single coloring around the inner edge of the beds, while various pink shades are intermingled into a border for the outer edges. These beds, filled with three rows of hybrid tea roses, hold fascinating opportunities for exquisite rose assemblings. One bed has silvery pink roses that shade to richer tones; a second has yellow roses that change to coral red and shrimp pink; a third has pink roses suffused with yellow and salmon; a fourth has yellow roses blended with copper. Across the path, in the outer borders against the hedge, are two rows of hybrid perpetuals indiscriminately mingled. These rows are broken at equal intervals by Harison yellow roses and give way entirely at the four corners to multiflora roses. As edging for these borders come the Scotch roses with clumps of moss roses at the corners.

Note the gradual gradation from the dwarf and delicate polyanthas to the vigorous and tall hybrid perpetuals; note the manner of the color changes

from the delicate, self-toned Perle d'Or through the subtle *nuances* of the hybrid tea roses to the more definite tones and varicolored effect of the hybrid perpetuals. Once the early bloom of the outer border is over, its foliage becomes part of the enclosure and gives thereby the illusion of a smaller and more intimate garden.

I think of the ideal rose garden as a rather small garden and an intimate one. I think of it as a sunny garden with deep green backgrounds. I think of it as a garden of infinite grace and daintiness.

Rose gardens can be quaintly ornate with boxwood scrolls and intricate patterns. They can be enclosed with the simplest lattice or with the most fanciful *treillage*. Rose gardens can often be of unique shapes. I remember one, octagonal in shape, of special charm. An inscribed octagon around the center sundial was filled with polyantha roses, delightfully miniature. Surrounding them were the hybrid tea roses of rich bloom, exquisite flower forms, and color gradings. The lattice enclosure formed the third octagon, and it was covered with pillar roses so that the entire garden was set in a wreath of rose vines. This shape gave a unique opportunity for allotting a color to each side, each succeeding tier repeating with new variation the initial scheme.

A rose garden is often placed where it can be used as the introduction to the flower garden. But I like a rose garden better if it is tucked away like something infinitely precious in a place apart. I should

like it to be a kind of secret garden to which I was gently led by the fragrant sweetbrier that grew along the side of the path to it or to which I was lured by the golden wonder of Gardenia blossoms that decorated its arched entrance.

CHAPTER XII

THE EDGING PLANT IN THE HERBACEOUS GARDEN

WITH the coming of the herbaceous border, all manner of delightful little plants have adapted themselves for edgings. In many gardens these edgings have done away with the grass between walk and border. In many more they have usurped even the envied place of dwarf boxwood. It is the irregularity of the matted growth and the loveliness of the intermingled flowers that make these edging plants so welcome for outlining the borders in informal gardens. It is the wealth of little blossoms, the variety of the foliage green, and the differences in foliage textures that make them so delightful as foregrounds for herbaceous flowers. These edging plants like their place at the rim of the border where flowers and foliage reach down to the lawn. They are happiest at the sides of broken stone paths where they can spread freely over the edges, creep into the crevices, and assimilate the soft coloring of the pavement.

The edging plant has given us a new problem. It is a material full of surprises, often temperamental in bloom, generally careless in habit, always impatient of shears and stakes, and usually unmindful of the perishable nature of greensward; yet it is because of all these vagaries that we are so fond of them. Sometimes, to be sure, the edging plants are quite law-abiding. I have found Phlox divaricata and

Heuchera sanguinea, the dwarf ageratum and the tiny lobelia, for instance, quite careful of the grass in front of them. But who minds if nepeta is careless, for its rampant beauty surely justifies its irresponsibility. Sometimes the edging plants are everblooming, like the Dianthus plumarius, White Reserve, but who would omit Iberis sempervirens because it blooms so short a time? Sometimes edging plants will continue to bloom all through the summer and autumn like the ageratum and verbenas, but who would overlook the spring edgings because they are transient, or do without Carpathian harebells because they begin to bloom so late?

Edging plants can be ever so closely related to the bloom in back of them. Phlox divaricata is an invaluable companion of Darwin tulips, not only with those varieties that have the tonal quality of the Dreams, but with delicate pink ones and with the delightful white La Candeur. A sweet-william like Newport Pink is resplendent with Canterbury bells, while mixed sweet-william is fascinating with foxgloves. Heucheras, with their dainty coral bells, are quite in the spirit of the long-spurred columbines, and the combination is particularly unique when the columbines happen to be part coral and part yellow. And the edging plants are welcome for other reasons. Calendulas, for instance, are desirable for their brightness, especially when the cream, yellow, and orange ones are intermingled like quivering sunlight. California poppies come in such pleasing varieties now that they are welcome wherever their gray foli-

age is desirable. Portulacas should not be despised, despite their easy habits, for their silky texture gives a unique delicacy to little borders. The yellow and rose-pink varieties, especially, are really lovely. In a medley the reds, too, have their value. Petunias come in such wonderful blue and purple shades now that they can be used with a great deal of *chic*. The old-time verbenas are also very alluring. The moss verbenas, too, have a unique charm. The abundance and constancy of their bloom make them especially welcome and the delicacy of their coloring and the airiness of their growth give a fairy grace and mistiness.

The foliage quality of edgings is noteworthy, too, for when the bloom is gone, the foliage must maintain the growth and fullness of the edge of the border. The foliage of daphne and Tiarella cordifolia, of pachysandra and heuchera, stands out among their confrères for its decorativeness. Daphnes make a dignified foreground for evergreen azaleas and laurels; tiarella is delightful with lilies and maidenhair ferns; pachysandra is congenial with abelias. Besides these there are others. Tunica, for instance, has such a blithesome habit; armeria has such quaint, tightly compacted little foliage cushions. The foliage of Saxifraga cordifolia is so exuberant, the green of candytuft is so satisfying, the leafage of thyme so fragrant. And what shall we say of all the gray-toned foliage: the gray-green pinks, the dusty Senecio cineraria, the glaucous sedums, the gray goldentufts, and the silver-white

cerastiums? I am sure to have omitted many favorites.

The edgings of a border are composed of a single variety whenever the continuity of such an effect is desirable. Place Heuchera sanguinea in an unbroken line and you will find that such repetition accentuates its airiness. Plant sweet-williams in a solid band and their luxuriance justifies the effect. Plant Phlox subulata lilacina by itself when a coloring so delicate is needed to complete the scheme. Use its magenta cousin alone if so unusual a tone is allowable for the effect. Plant forget-me-nots in lovely circles around pools; use white petunias if you wish to bring glistening light into the half-shade; and let white verbenas edge beds of heliotrope if your garden is tiny and old-fashioned enough. The use of a single variety in this way is significant because it is a real factor in the design. Ageratums, for instance, can circle a round garden like a wreath; pinks can emphasize the simplicity of a straight path; and Phlox divaricata can help to unite the beds of a formal design. To vary the coloring of such edgings composed of a single kind of plant is to exchange elaboration for simplicity without disturbing the underlying unity. Take verbenas, for example. All lavender verbenas produce a dreamy quiet, while intermingled verbenas give the garden cheer. The very mood of the garden can be announced in this way through edging plants, but do not let such singleness of interest produce monotony. Distribute various edgings in the different parts of the garden. I have edged the oval

center of a garden, for instance, with pinks, and then for sheer diversion allowed tunicas to edge one little entrance path, thrifty armeria another, and heather a third.

Sometimes two kinds of plants are interplanted. Little patches of tiarella can be used with forget-me-nots, deep blue lobelia mingled with white pinks, annual candytuft mixed with sweet alyssum, ageratum distributed among nepetas. These plants are not placed alternately in a set pattern but mixed up quite at random by using more of one variety than of the other so that the intermingling may seem the more unstudied.

Many a garden, however, delights in an even freer intermingling of edging plants. The more the merrier! Such assemblings are more than mere medleys, however, careless and random though they seem. The effects depend first of all upon a discriminating choice of the plants, then upon the proportional quantities of each to be used, but most upon the manner of the mixing. If arranged with feeling, the bloom is daintily interrelated and the foliage nicely blended. If planted with a sensitive hand, the bloom is delicately distributed and the effects are delightfully spontaneous. To lay down rules for such intermingling is difficult, for intuitive action is well-nigh unexplainable, but to suggest the method is to stimulate experiment. Select six varieties, for instance. Take one variety at a time, first the one of which there are the most plants. Place a plant here, put a group there, another single plant further on, then

seven or more together in a clump, leaving spaces between for other varieties. Then take another kind and distribute it in the same way. Then another and another until they are all in their appointed places and ready for the trowel. Use no rule or measure in placing the plants. Carelessness is sometimes a virtue. Let some plants come to the very edge, allow others to trail over the path. Take account of this overlapping in determining the width of the walk. Never clip the edges but control the line so that it makes a flowing pattern upon grass or pavement.

As for the plants to use together. What combinations can I suggest? There are delightful little evergreen and dark-foliaged ground covers like shortia and galax, tiarella and saxifraga, daphne and primulas, pachistima and pachysandra. When these are assembled the foliage relationships are more fascinating even than the flowers. Veronica repens and Veronica rupestris with airy little spikes, Thymus citriodorus with deep green scented leaves, Tunica saxifraga and the single Arabis alpina, Saponaria ocymoides and Linaria cymbalaria are intermingled for dainty effects. The intermingled varieties of pinks would make edgings to be envied. Orange sunroses and portulacas, geums and yellow sedums, California poppies and Œnothera missouriensis make delightful edgings for brilliant sunshine on rock-bound coasts. Nepeta mussini and Polemonium reptans, Phlox divaricata and Ajuga reptans, Iberis sempervirens and Campanula carpatica make luxu-

riant edgings for great borders in rich gardens. I have used Cerastium tomentosum and Senecio cineraria, Santolina cham. incana and Veronica incana, Stachys betonica and Dianthus plumarius for their gray foliage to border buff and lavender, apricot and blue flowers. And I venture to give one other and quite different planting of my own, not merely because I am so fond of it, but because it seems to suit its place so well, a planting in which Viola cornuta in lavender and purple shades are distributed abundantly on either side of a curving path with moss verbenas sprinkled airily among them, in which matted masses of Veronica repens creep in and out, in which saxifrages are placed at irregular intervals, patches of pachysandra planted here and there and Nierembergia rivularis, the cupflower, used in dainty clumps. The flowers are all dainty, the coloring cool, and the foliage tones at peace with one another.

IN THE GARDEN OF MR. AND MRS. WILLIAM K. WALLBRIDGE AT SHORT HILLS, NEW JERSEY
Frank Schmidt, Landscape Gardener

IN THE GARDEN OF MR. AND MRS. WILLIAM A. READE AT PURCHASE, NEW YORK
Beatrix Farrand, Landscape Architect

IN THE GARDEN OF MR. CHESTER JAY HUNT AT MAYFAIR
LITTLE FALLS, NEW JERSEY

CHAPTER XIII

DAFFODILS

THE daffodil is one of the most familiar flowers. As the first great herald of spring, it is especially precious. It is a very old flower, growing wild in many places, in Europe and in the Orient. It is well beloved by the poets from Wordsworth to Masefield, who see daffodils as they grow wild or have become naturalized in the fields and woodlands, thousands upon thousands, growing together in long drifts or in masses like cloud shadows that wander over the hill. They see the grass dotted blue-gray with daffodil leaves and see the golden bloom spread out below the trees still bare in early springtime. They are caught up not merely by the abundance of the bloom but by the indescribable rhythm with which the flowers are gathered together, for Nature's ways of distributing her flowers are illusive. If you catch her mood, even in the least degree, you will arrange your daffodils with a finer grace, a stronger rhythm, and a freer abandon than ever before.

Daffodils delight in the freedom of natural scenes. Plant them, then, abundantly along the edge of your hedgerow, sprinkle them freely through your orchard, scatter them thickly beneath your locust grove. Let them creep up the hillside above your garden wall in joyous companies, let them spread over the meadow and gather beside the stream. Let them border the

paths in your woodland, flit through the glades in frolicsome masses, and gather together in the clearings while the sun still finds its early way through leafless branches.

Spacious scenes are not always necessary to bring out the charm of daffodils. The spirit of the planting remains the same whether they are used by the thousands or by the hundreds. Many a quiet little spot can be made gay with them. They are at home beneath a rugged retaining wall, in a place surrounded by cedars or in the midst of birches. In fact, any little shrub- and tree-enclosed lawn can have its fringe of daffodils, any little winding path can be bordered with them, any sequestered nook can be filled with them. Naturalized daffodils are happy in any setting that is informal and where the trees and shrubs surround them in naturalistic arrangement.

Daffodils make gladsome color beneath trees that are just showing their springtime film of swelling buds, and against the thorny twigs of roses. They delight in the background of laurels and hemlocks. They enjoy the clumps of recumbent junipers and spreading yews that spring up here and there in the midst of their flower masses. They like the spice-bush that blossoms with them and rejoice in the forsythia that droops with a golden shower over their own golden flowers. They like the company of bridal-wreaths and starry magnolias, of plums and pears, of amelanchiers and cherries that come into flower with them.

Daffodils never lose their wilder habits altogether. Even when they are used in the garden, they love to spread freely over entire borders. They are never bedded out in the rigid fashion of past decades. They are spilt freely and carelessly over the ground. In this way they can be used lavishly in spring gardens where there is a picturesque informality and where the flower masses can follow the curve of the borders, filling a great bay where the surrounding trees leave a wide-open space or skirting a thin rim where the shrubs have crowded close. For such gardens, choose the quantity of each variety with care so that each one may have its appointed place. Place a few hundred of one kind here, a clump of fifty of another variety there, next merely a thin line and then again a larger number. Let these varieties unite with one another and through their intermingled groupings produce a gracious rhythm. Select only such varieties as will best interpret a special mood. One garden may delight in mass upon mass of large, rich, yellow trumpet daffodils. Another may enjoy a series of trumpets, some golden yellow, some bicolor, some primrose, some sulphur, some white. A third garden may find pleasure in assembling small-crowned Barrii and Leedsii in all their dainty elegance. A fourth garden may arrange all the various kinds in alternating liveliness.

Daffodils may be spread luxuriantly over borders when it is desirable to gain continuity through the use of one kind of flower. I used daffodils in this way in a small round garden and then used Viola cornuta

to make an edging for them and assembled groups of azaleas, laurels and rhododendrons into a circle about them. Only white daffodils were used, clumps of trumpets, Madam de Graaff, surrounded by groups of poet's narcissus in two kinds, interrupted encircling masses of the Leedsii White Lady. Much of the effectiveness of this planting depended upon the manner in which the several varieties were arranged to form a definite repeat pattern, and an added charm grew out of the succession of their bloom.

Daffodils are delightful, too, where they are spread over beds and borders in gardens of geometric regularity. I have used the familiar golden trumpet, Emperor, to cover wide beds, scattering them thickly but irregularly to form a band some four feet wide to surround an oblong grass panel in a formal design. Along the inner edge of the beds there were pansies with a thin line of poet's narcissus in back of them, and along the outer edges of the beds, blue, buff, and cream hyacinths were distributed just behind a rim of pachysandra. For such carpeting effects, it is best to use a single variety, such as the striking Sir Watkin, the giant Van Waveren, the elegant Madam de Graaff or the delightfully girlish Victoria, the star-shaped Duchess of Westminster or the orange-rimmed Conspicuus.

It is not often possible to give over a garden, even a very small one, entirely to daffodils, no matter how wonderful they may be, but when such all-over effects are used they can be followed with interesting

summer bedders. In the round garden that I have just mentioned, white petunias followed the white daffodils, while around the grass-plot verbenas in mixed colors, the blue shades predominating, made a delightful cover when the bulbs disappeared.

For the all-year-round garden, it is necessary in controlling the proportion of each season's effects to limit the quantity of daffodils. Are they to be the only flowers in bloom at the time? Then I place them just behind the edging plants in a broad band all along the length of the border. This method is excellent, especially for small borders, for it keeps the daffodils well under control. For such planting, you can use many varieties and get them in mixture, if you like, but I should recommend buying them separately and doing your own mixing, for you can then choose the quantities of each kind and place them so that they will conform to the design. If the daffodils are planted on either side of a path, the different varieties can be used one after another, while a definite or conventional design makes it necessary to arrange them more symmetrically. If the garden is a large one, the daffodils can leave their place just behind the edging plants and be distributed in a series of drifts throughout the borders. A drift, as you know, is a long thin line of plants drawn diagonally across the border or arranged to repeat the lines of the design. This method of distributing bulbs gives the maximum of effect with the minimum expenditure of space and often gives the sparsely planted garden an illusion of much bloom.

Entirely different effects are produced when daffodils are scattered in clumps through the garden borders. I suggest this method only for places where daffodils are used as choice inhabitants of the rock garden with other early bulbs and delicate flowers, or where they are the accompaniments of other flowers that spread their lavish bloom over spring borders and subordinate even daffodils to their own luxuriance. The earlier varieties are in bloom with creeping phloxes and aubrietias, with arabis and goldentufts, with pansies and violas, with grape hyacinths and dwarf irises. Poet's narcissus come into flower with Ghent azaleas and make effective groups with the yellow and orange ones. And jonquils I have seen in the fascinating company of Iceland poppies, goldentuft, Siberian wallflowers and Kerria japonica. This method of planting daffodils has a particular point in its favor. A great variety of daffodils can be used and so an intimate acquaintanceship can be formed with all manner of daffodil personalities. There is Autocrat, the sunniest of these sunny flowers. There is King Alfred, the deepest colored trumpet of them all, and Spring Glory, the finest of the double-colored trumpets. There is Epic, the finest of the poeticus group and Glory of Lisse which is almost as lovely and not half so expensive. There are all the delightful little Narcissus bulbocodium called Hoop Petticoats, all the various cluster-flowered narcissus like the jonquils, all the double daffodils like the old-time Van Sion. There is Sir Watkin, a giant among the medium crowns, and Van Waveren's Giant, the

largest of the bicolored trumpets. There is Queen Bess, that throws back its petals in the most irresistible way, there is the familiar early Princips that has a lovely backward droop to its slender petals, and there is Melisande, a clear white, stately trumpet, that has the most unconventional way of turning back its brim. There are daffodils that have overlapping petals and daffodils that have pointed ones, there are daffodils that have deep-frilled chaliced cups and some that have rich red brims to their crowns. There are some daffodils that are star-flowered and some whose petals are large and almond-shaped. And, in this way, we can go on and on searching out the individualities of daffodils. It is in the intimacy of the garden, where daffodils are scattered through the borders in cozy little groups that we can enjoy all the minute differences in their size and their structure, in their coloring and their shape. It is this richness of variety that makes a garden with daffodils, even a very small garden, a veritable treasure-trove.

CHAPTER XIV

ANNUALS

ANNUALS have gained a new significance in the garden of to-day. They are no longer merely the experimental element. While they are still the fillers of bare spots, while they still help to change the color effects in minor details, while they add new interest without disturbing the perennials, annuals have assumed a new importance. Their luxuriance of bloom, their lavish coloring, their long period of flowering make them very valuable for the summer and autumn garden, and as important for it as the more permanent perennials. In fact, a summer garden can be planted entirely with annuals, for, while the bloom of perennials ebbs and flows with the weeks, annuals joyously flood the garden with a bloom that lasts throughout the summer months. Annuals, too, rescue the garden given over to spring bulbs from oblivion, for they can be planted right over the hibernating bulbs.

Annuals are accommodating, to say the least. With an early start they will be in bloom early in July or, if you'd rather, they will not bloom until August. If by chance you decide to spend August in the mountains you can cut them down to approximately six inches and by the time you get back they will be in bloom again. Some annuals will even continue to bloom pretty nearly all through the season if you take care to snip off the dying blossoms.

It is easier and surer to start seeds outside the garden in a place set apart for them and then, when they are ready, to transplant them into the garden. Sometimes, to be sure, this is not possible. Some annuals, like poppies and California poppies, lavatera and sweet alyssum, candytuft and ragged sailors do not bear transplanting and must be sprinkled on the ground thinly where they are to grow. Sometimes, too, there are no facilities for growing annuals outside the garden. I have that problem myself and must choose such annuals that are easily raised right in the garden border. One year, for instance, we made an early sowing of annual larkspurs, sprinkled very freely in long drifts through the border for a July effect, and a little later sowing of zinnias and marigolds in scattered groups for the later effects.

The general run of annuals can be started in a cold frame, sometimes a hotbed gives better results, and a great many can be started in the open ground. Each gardener seems to have his own methods and preferences. Some gardeners like to start everything in the greenhouse, and for early effects greenhouse plants are very welcome though the plants are apt to get very leggy. There are, of course, certain tender plants, such as snapdragons and pentstemons, ageratum and heliotrope, verbenas and lobelias and Salvia farinacea, that are usually started in a greenhouse. If you haven't a greenhouse, your florist will often start such plants for you if he doesn't have them in stock.

I like to see annuals in the cutting garden, each

planted in its own row. I like to see annuals in the vegetable garden. The very finest vegetable garden I know looks like a wonderful flower field for there is a row of flowers between every two of vegetables.

I like to use annuals as bedding plants. Our new bedding is like the old type, but with a difference, with a nicer rhythm of line, a subtler feeling for color, a finer appreciation in the selection of the flowers. The new bedding has none of the rigidity of the old one. It is more flexible. It is no longer laid out by rule in fixed lines and geometrical grotesques, but in its new freedom it has acquired the spontaneity of the herbaceous border. As for its color, the old-time gaudiness is giving way to colors that are in delicate adjustment with the rest of the garden. The old bedding plant was used in a mass of one solid color, the new is more apt to be several shades intermingled. And even where a solid color is used, it seems different because plants that are scattered give a vibrating effect that plants laid out by rule and measure can never have.

The older forms of bedding-out plants were really tender plants put out-of-doors for the summer, such as geraniums and sage, cannas and begonias. I have always had a particular dislike for these plants in the garden, yet the longer I work with plants the truer I find that this dislike is not an aversion for the plant itself but for the improper use to which it is put. However, it is not of these plants that I think when I speak of bedders. I am thinking of such

plants as snapdragons and stocks, heliotrope and verbenas, ageratum and lobelias and petunias.

I am especially fond of verbenas for bedding effects. Their trailing habit makes them useful for covering over beds of bulbs. I have used them that way over daffodil beds, lavender and purple and white ones all intermingled in a broad band, six feet wide, where the daffodils had been. Heliotropes were scattered through the surrounding borders just behind an edging of Viola cornuta and pachysandra and buddleias were placed singly here and there rising out from between groups of laurels to continue the soft-toned scheme. This combination of lavender and purple and white — with a predominance of lavender of what the catalogues call blue shades — was a great favorite with me until I tried a freer combination in another garden, adding shell-pink and stronger pink to the scheme. These verbenas filled the center beds of the garden, with polyantha roses spotted here and there through the beds.

Lobelias make very good bedders and their intense blue is valuable for some uses. I like ageratum, too, the tall one best for it is a freer bloomer and has a freer habit than the smaller-growing, compact-flowered variety. Precise people do not like this taller variety because it seems a bit too frowsy to them. Its very unkemptness is part of its charm to me. The dwarfer variety seems a bit too stiff.

Verbenas and ageratum and lobelias adapt themselves to other uses. I like to plant verbenas here and there along the edge of an herbaceous border

intermingled with other plants of a like trailing habit, plants like forget-me-nots and Tunica saxifraga and the early creeping veronicas. I like to use lobelias with white pinks. I like to use ageratum with Nepeta mussini and Veronica incana and other gray-toned edgings.

Petunias make excellent bedders. I think the reason they are so effective in solid masses is because their silky, translucent texture seems to catch the light and reflect it. There are some deep violet petunias in a porch box near my home that in the late afternoon when the light shines horizontally through them are the most charming deep wine-color. There is a beautiful purple one now on the market, a real purple without any of the reddish glow, and a dwarf variety of the same called violacea compacta which ought to give interesting effects. Solid beds of white petunias can be the very epitome of delicacy, especially if they are in the half-shade. The various so-called blue shades, as I have often had them come out of packets labeled purple, give a buoyant effect to the border. And I am waiting for the right place and the right client to make a garden of mixed petunias as I saw them once in a flower painting. The colors were all lusciously rich and kind of mellow, the effect tantalizingly *chic*. I know I shall have to wait until I can plan a very small ultra-formal garden for a client of ultra-modern ideas.

I like the association of annuals and perennials in a garden and it is in this way that most of us will

make the best use of them. Creamy yellow snapdragons with purple veronicas, orange marigolds with Helenium Riverton Gem, steel blue salvias against red dahlias, ageratum with Eupatorium cœlestinum, annual white asters with Eupatorium ageratoides, carmine zinnias with New England asters, French marigolds with chrysanthemums of the same bronzy tone are only a mere suggestion of the color possibilities of annual and perennial associations. The combination of annual phlox and perennial phlox ought to be full of colorful possibilities, of annual larkspurs with perennial larkspurs, Delphinium belladonna, full of delicacy, of annual asters with perennial asters full of charming softness. I like pink snapdragons and pink anemones together and the charm of their flower forms is emphasized by intermingling them. I like, too, calendulas and marigolds and annual sunflowers with all the rayed flowers of the late summer and autumn, with heleniums and sunflowers and boltonias, and I like to plant them in heavy bands and drifts and masses to accentuate their sturdiness.

The more you work with flowers in the garden, the more you plant them for the effects you can attain with them. Take fluffy scabious upon weak bending stems, slender spikes of Gladiolus primulinus, annual stock-flowered larkspurs with lacelike foliage, salpiglossis with silky texture and exquisite traceries. These are all very delicate flowers and require a gracious interplay — flowers sprinkled lightly through the border and airily intermingled —

to bring out the delicacy of their modeling and of their color. On the other hand, zinnias with their sturdier flower habit look well when they are planted in solid blocks and masses of yellow, orange, and red, one color block next the other. And yet, you cannot lay down any fixed rules about flowers for they adapt themselves so easily to varied circumstances. Even zinnias are surprising in this respect. It is possible to make them look quite delicate by spotting them at several foot intervals amid lower plants. I used yellow zinnias in this way once in among a kind of bedding effect of calendulas that were yellow and cream and mixed, all intermingled. These were the so-called dwarf zinnias. I find they adapt themselves best to my uses. The giant double zinnias with their great flowers and strident growth are a bit too valiant for most gardens. All these effects depend upon one's feeling for plants and for their assembling. It presupposes a knowledge of plant forms and habits and color.

In assembling annuals, I sometimes like one-toned effects. I saw a charming effect once with white zinnias, white scabious, and white annual phlox, and the reason for its loveliness was that all three flowers were not pure white but had a creamy tone to them. Mauve scabiosa, mauve larkspurs and stocks are very lovely together, but this soft effect is happier with a bit of purple larkspur, or a bit of plum or a bit of Scabiosa Black Prince, or with a little buff annual phlox or silvery pink snapdragons.

When a client expresses an aversion for special

color effects and desires mixed color, I am a little at sea because I am not sure, at first, whether she has no color sense at all or a very refined sense of color assembling, because the use of all colors in the garden is a difficult problem. You can combine orange and yellow marigolds, petunias, ageratum, cosmos, phlox, sunflowers, etc., so that they will be very good indeed, or just uninteresting or worse. You can combine alyssum and four-o'clocks, mixed petunias and portulacas in quite a fascinating way for a tiny garden. In my own little border a packet of zinnia seeds brought forth a really wonderful array of colors one year. We were so interested in them that we compared them with the French color chart and found that there were amaranth red and dark crimson, salmon pink and crimson carmine, tomato red and madder carmine. At the same time there were bits of violet-mauve annual larkspurs in the border, lavender candytuft, heliotrope and ageratum, and a few reddish old-rose snapdragons. They made the most fascinating nosegays and looked as if they had come from a bit of Old-World worsted work.

You may assemble blue salvia and ageratum, pink zinnias and silver-pink snapdragons, stocks and pink petunias, yellow marigolds and calendulas, poppies and larkspurs and phlox into a really charming old-fashioned effect. This I saw at Old Lyme, Connecticut, in the most perfect old-time garden that I have ever seen. Then again, you may assemble flesh-colored zinnias and helichrysum that are part cream and part pink, yellow and orange marigolds, and

golden salpiglossis; or you may assemble lupines and larkspurs and blue salpiglossis, buff phlox and yellow stock, yellow zinnias, yellow calliopsis and French marigolds, pink verbenas, rose eschscholtzias, pink and garnet snapdragons into lovely mosaics.

Some people never want red in a garden. This may come partly from a fear of clashing discords. But there are so many red flowers that are very charming and harmonious with other colors — flowers like crimson cosmos, annual sweet-william, Coreopsis atrosanguinea, maroon snapdragons and maroon pentstemons, scarlet zinnias, red helichrysums, nemesias and phloxes, stocks and salpiglossis in the red shades. All these can be used intermingled with other colors in very delicate effects or they can be assembled with the greatest abandon.

CHAPTER XV

SOME AUTUMN FLOWERS

THE autumn garden may be soft and hazy like the early-morning mists, with flowers like ageratum and the returning bloom of nepeta, scabiosa and lavender stock, lavender and purple asters, blue spiræa and Salvia farinacea and blue eupatorium and buddleias. On the other hand, the autumn garden may be rich like the autumn foliage and colorful as a sunset. It may be gay with calendulas and marigolds, rich with varicolored zinnias, hot with flame-colored phloxes and tritomas, gaudy with cannas, glorious with scarlet dahlias and burnished with all the various flowers that are yellow and apricot, buff and fawn, amber and salmon, old gold and copper and bronze.

There are two kinds of flowers in the autumn garden: those that are really autumn flowers and those summer flowers that linger on lovingly well into the fall. The heliotrope that blooms modestly all summer becomes careless and widespread and blooms with abandon in the autumn. The giant zinnia that is well-behaved in summer throws out great, far-reaching stems in the autumn. The scabiosa and annual larkspurs, the stray Delphinium belladonna linger on well into September and add just the right touch of delicacy to the autumn assemblage. And I have seen Phlox Mrs. Jenkins raising great white

tresses among the large-flowered White Queen asters as late as the first of October and on the same day Phlox Antonin Mercié was building up the intermediate color tier between heliotrope and buddleias, all still full of vigor.

It is hard to tell, indeed, whether to consider flowers like dahlias summer or autumn flowers when those that are slightly forced bloom by the fourth of July and those that are planted late come into bloom in September. The same may be said of many annuals.

A great many of the autumn flowers really begin to bloom about the middle of August, such flowers as the rose-colored sedums, Lilium speciosum and New England asters, and all the great sneezeweeds and sunflowers, the heleniums and helianthus respectively. I like Helenium Riverton Gem the best for its reddish bronze flowers have a real autumnal tone. And among the sunflowers, the annual Stella with its pale flowers seems most charming to me. I saw it once with calendulas and African marigolds in cream and orange shades. It was used very sparingly, two or three plants perhaps in the great mass of the other flowers, as if it were some very choice variety. Generally these groups hold full sway over the garden in their season. They become almost too luxuriant, but it is this very quality that makes them so wonderfully effective in great borders.

One of the real autumn flowers is the blue spiræa, a delicate plant easily winter-killed but altogether soft and lovely. The lavender-blue eupatorium is a

sturdier plant but with a charming hazy quality to its flowers. Among light blue flowers, there is the perennial blue salvia, Salvia azurea, that looks well with tall white phlox and boltonias and is particularly happy when its charming annual relative, Salvia farinacea, in hazy blue and silvery gray, makes a foreground for it. The autumn cimicifugas or white snakeroots are comparatively rare plants. Like their summer relative, Cimicifuga racemosa, they like the deep shade among ferns and look particularly well placed against gray stone walls.

Japanese anemones — the white anemones with a chastity quite unrivaled and the pink ones with a soft femininity altogether lovely — are, perhaps, the most precious flowers of the autumn. They have a delicacy altogether spring-like and they are so choice that the companionship of only the most delicate plants seems appropriate. I like to see the white anemones grow amid ferns and I have planted the pink Queen Charlotte among the laurels in trying to repeat their wondrous pink.

The most prominent autumn flowers are the asters. They are the most refined of all the autumn rayed flowers and have a range of soft shades. There are white asters and pink ones but the finest are the blue and lavender ones. I like the shy white and modest pale blue asters of the woods. Nature has a delicate way of handling her wood asters, for she scatters them ever so lightly. It is in this same spirit that I have seen asters planted in semi-shady gardens intermingled with the delicate foliage of col-

umbines and meadow-rues. This more delicate handling is charming, too, in the mixed border where the aster plants are to be found in clusters interspersed amid spring and summer flowers. Such asters as Climax make fascinating high spots when planted in clusters of five or seven plants at either end of a border otherwise low and flat. And such asters as ericoides with lovely mounds of feathery bloom, quite in the spirit of baby's-breath, can be spotted singly through the border. With some of her wild asters Nature is very lavish, for you often see the New England aster, for instance, displaying itself in great masses through the fields. In this glorious display of asters, many autumn gardens show their finest spirit. Planted in rows two or three feet apart in order that each plant may become full and well-formed, they rival the hot-house cinerarias. I once saw the New England aster, Climax, White Queen, and the rose-pink St. Egwin used together in this way with great effect. The New England is the tallest of this group and the most straggly. Climax is a more orderly plant with splendid dark green foliage. White Queen is the best tall white variety, while St. Egwin is quite different, a very compact plant not over three feet high with dark gray-green foliage. This diversity in height and character intensifies the beauty of the border.

Staking, which is a much neglected art, is peculiarly necessary to the success of the aster garden. Staking demands an intimate knowledge of plant forms. It is all the more piteous, then, to see asters

tied tightly to stakes and hopelessly strangled. In one garden I know, ordinary tomato-plant hoops were used for staking the asters. Well hidden by the foliage, they held the stems sturdily upright and yet they left the bushes free to express their own loose-branching character.

I think I like the perennial asters best when they are intermingled with other flowers. I have seen the White Queen used in a white garden where they were luxuriantly intermingled with anemones, phloxes, boltonias, snapdragons, gladioli and verbenas. I have seen the lilac-blue Climax interspersed with buddleias as a background for lavender larkspurs and lavender scabiosa. And I have planted these same Climax asters with lemon marigolds and secured quite a delightful contrast. If well grown, there is no aster quite so luxuriant as the low Aster acris that grows in big flat umbels and looks particularly well with sturdy close-planted lavender stocks. The New England aster is such a common garden flower, not always pleasing in a garden of mixed colors, that I was astonished to find it once combined with carmine zinnias in a color effect altogether unique and *chic*.

CHAPTER XVI

CHRYSANTHEMUMS

THE exhibitor opens his chrysanthemum-filled greenhouses only when the flowers are full blown and the nursery-man shows his chrysanthemum fields only when they are rich in bloom. The garden-maker is fortunate when he, too, can reserve a special place, a separate garden for chrysanthemums, where, put in some out-of-the-way spot, they can be overlooked until, for instance, the woodbine over the gateway as it changes to its rich autumn coloring announces that the time is ripe for their discovery.

Such separate gardens are most delightful when they are secluded and securely enclosed. Picture a little path bordered by rows of chrysanthemums that silhouette their rayed flowers against arbor-vitæ hedges, or a cedar-encircled spot where chrysanthemums, especially those of soft colorings, show against an autumn-toned background of cornels and viburnums or a garden of more brilliant flowers offset by autumn-toned maples. Visualize a garden where chrysanthemums of many colors are set against feathery hemlock boughs or one where they are all of one tone and half overhung by soft white pine branches. Such backgrounds make precious foils for the flowers.

A separate garden gives chrysanthemums the best opportunity for development. They can be spaced apart at sufficient distances to become well-formed plants. They can be massed to make a luxuriant display. They can spread rich color over the entire borders and frame their floral beauty in their own lovely foliage.

No other flower desires this exclusiveness quite as much as the chrysanthemum. Bulb borders delight in springtime edgings. Herbaceous borders rejoice in the interplay of flowers and in the refreshing greenery of flower foliage. But when the chrysanthemums are at their height, the other flowers that are still in bloom are already spent. I have seen petunias and annual lupines, annual phlox and cosmos, calendulas and helichrysums, stray nicotianas and occasional larkspurs as late as the twenty-first of October, but their straggling, lingering loveliness is hardly in keeping with the chrysanthemums that are then at the pinnacle of their mid-season effectiveness. Then when the frost-bitten flowers are cut down, the chrysanthemums are still bravely fresh and luxuriant. This makes the problem of planting chrysanthemums in the all-year-round garden a serious one. The quantitative analysis of the garden's effectiveness must be worked out. How much room, then, should be set aside for these last flowers of the season? If too many are used, much bloom is withheld during all the best flower-loving months; if too few are planted, they look sad and isolated when they bloom in an otherwise dismantled garden. Be-

sides, if they are crowded in among other flowers of the herbaceous border, they are likely to come into flower with injured foliage and untidy habits. Many a flower that has the support of other bloom and greenery owes much of its charm to vagaries of growth due to crowded intermingling, but a well-formed plant and untouched foliage is part of the chrysanthemum's beauty.

Two ways are open when it is necessary to put chrysanthemums into the all-year-round garden. By planting chrysanthemums well back in the border and staking them carefully and early, they can be preserved from injury. Then, when their time is near, their bounds are cut and they are allowed to spread over the garden borders in exuberant abundance. I have seen them treated in this way and, had I not known that the garden held spring and summer bloom as well, I might have mistaken it for one planted especially for the late season. On the other hand, by planting chrysanthemums well forward in the border, just behind the edging plants, their habits can be controlled, their foliage saved from injury, and they are allowed freedom for proper growth. Supported by the remaining foliage of nepeta, pinks, and other edgings, they often give the borders a semblance of fullness far beyond the real quantity of their bloom. Avoid using chrysanthemums in isolated clumps or planted spotted singly through the borders for they look sad, indeed, in a garden that is otherwise bare and forlorn. Place them in self-sufficient groups arranged so that they

define in some slight measure, at least, the garden's design.

One other way is open. Where space permits, grow the chrysanthemums outside the garden. This is an opportunity to be envied. Then, pot up the plants and keep them in some handy place, in a corner of the vegetable garden, in the summer-emptied cold frame or in back of the barn, somewhere where they can be easily watched and cared for. Then, when they begin to bud, bring them to the garden and sink them, with or without the pots, into the border where dying annuals leave vacant spaces, or use them frankly as potted plants, in rows along the path or in clumps at either side of the gate, in circles around the pool, or in accenting masses beside a garden feature.

With chrysanthemums, we glean a rich lore from age-old China and from the poets of Japan who began to praise this flower a thousand years ago and more. And all this heritage adds richly to our gardens.

I have never seen the early ancestor of our present-day chrysanthemum described but I cannot imagine that even in its early form it had the unsophistication of the daisy, the frailty of the Marguerite, the old-fashioned quality of the pyrethrum, the humbleness of the tansy-spiced costmary, chrysanthemums though they all are by classification. Golden it undoubtedly was, as its Greek name suggests. But what it has become through hybridizers is suggested by the well-nigh bewildering lists in our catalogues

and by the sumptuous word pictures of Maeterlinck. His essay on chrysanthemums is intriguing, especially where the autumn 'allows them to deck themselves with the golden sequins, the bronze medals, the silver buckles, the copper spangles, the elfin plumes, the powdered amber, the burnt topazes, the neglected pearls, the smoked amethysts, the calcined garnets, all the dead but still dazzling jewellery which the North Wind heaps up. . . .' The Japanese, on the other hand, leave the lavishness of chrysanthemum coloring to the play of your own imagination, to the degree of your own knowledge. When Ransetsu, one of the great Basho's disciples, writes some time at the end of the seventeenth century,

'Chrysanthemums in bloom,
Butterflies at play —
What a painter's palate, spread with color gay!'

he has in the manner of hokku suggestiveness inspired the reader to form his own pictures according to his own ability. And when a poet writes, with all the brevity of their seventeen-syllabled poem,

'The white chrysanthemums — lo! are they aught
But prisoned Autumn moon-beams, caught
In early frost?'

only a sensitive reader can catch the illusiveness.

It was, therefore, in the spirit of a pilgrimage that I visited a chrysanthemum-filled nursery field one seventeenth of October in what is known as the mid-season for chrysanthemums. Ten days before six varieties had already made an early showing. These

were creamy white Normandie, Pink Normandie, Belle Mauve, Smith Advance with its large shaggy white flowers, Firelight whose petals are brilliant carmine touched with yellow, and Gold Firebrand. Some of these were still quite fresh, but Gold Firebrand, the very earliest of the hardy pompons had already faded.

My notes of the other varieties seen on that visit now seem all too brief, but bring to mind again a suggestion, at least, of the multicolored variety of those flower fields. I found the well-known orange-bronze A. Barham and the reddish terra-cotta La Rhin of stiff habit, Eden whose rose-pink petals fade blush white and Zenobia, a charming tiny pompon of brilliant buttercup yellow, deep pink Mrs. Buckingham with good foliage and pure white Candida long in favor, Mrs. H. Harrison the lavender-pink pompon of nice habit, the Carmelite, Aural, and Yellow Frost in their various yellow shades. I was interested in Delphine Dodge, a rose-pink pompon that fades to a lavender-shaded white as it ages. Its buds are dark rose while the open flower is deep toned in the center with outer petals full of light and life, a really lovely effect. Then, too, there were Alice Howell, Clara Jameson, and Ada Shiff with these indescribable autumn shadings. Alice Howell is orange-yellow with buds that are terra-cotta red. Clara Jameson is bronze and scarlet. It reminds me very much of tagetes but the coloring is, of course, more refined, just as chrysanthemums are superior to the tagetes in flower texture and flower structure.

Ada Shiff is perhaps even more unusual, with its brilliant, bronzy amber flowers.

A visit to a nursery is always a bewildering experience. The fields seem endless, the plants countless, the varieties innumerable. Comparisons seem futile in the midst of a hundred choices assembled row upon row. Such abundance is apt to overwhelm even the most judicious. Such a visit is, however, a quickening experience. Learning the new varieties that come every year from the zealous hands of hybridizers and refreshing the memory of familiar sorts stimulates the imagination. It is our task to assimulate this rare richness in order to select the varieties best adapted to each of our gardens.

The chrysanthemum lends itself well to the one-color garden either in the scintillating arrangements of its various yellow shades, or in the more difficult adjustment of its mauve and pink varieties, in the harmonious combinations of its autumn bronzes and reds, or in the quiet oneness of its white flowers. White chrysanthemums have a special charm. They are always associated in my mind with old farmhouse yards where they are as old-fashioned and as humbly lovely as the houses beside which they bloom. Sometimes chrysanthemums can be arranged in a sequence of color, and in such formation adapt themselves well to borders that edge straight paths. Graded color carries the eye along in a crescendo of effects starting, perhaps, with some delicate-toned variety and ending with one of arresting intensity. Sometimes chrysanthemums are subdi-

vided according to color, and each variety allotted its own section or compartment. This studied separation of color is only possible as a natural outcome of the design, however, as when a garden has a formal arrangement of beds, when a garden is composed of a series of flower bays divided one from another by specimen evergreens or clumps of shrubs, or when a garden is of picturesque shape with a lawn surrounded by irregular borders. And some gardens delight in intermingled color, of white and yellow, pink and terra-cotta, bronze and red, that are gathered together in delightfully spontaneous assemblings.

CHAPTER XVII

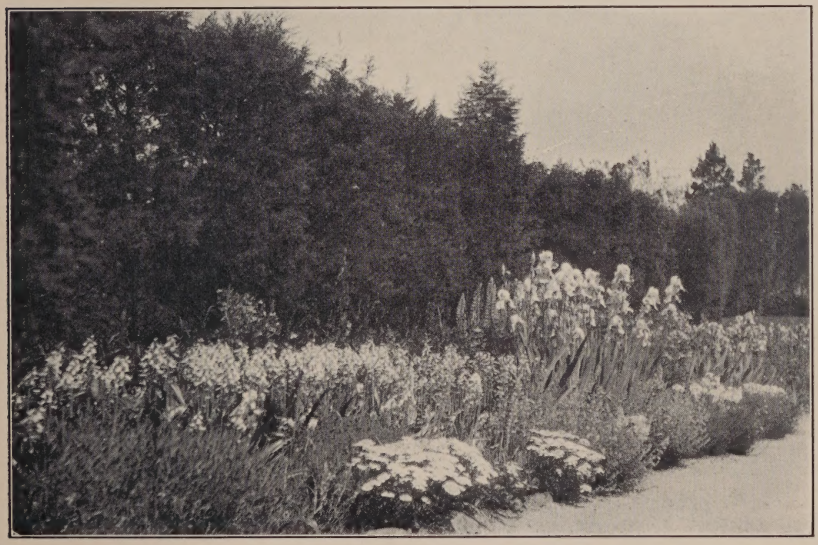
THE DISTRIBUTION OF FLOWERS IN THE GARDEN

THE placing of flowers in the garden can be compared to the brush work of a painter. It has a technique that constitutes style and expresses feeling. As in painting, too, the manner is a matter of individual choice and temperament. We may be caught in the marvel of it and yet in trying to explain the methods by which the effects are obtained, we may lose the very essence of its magic, for those who use their technique well use it intuitively and are not bound by arbitrary rules.

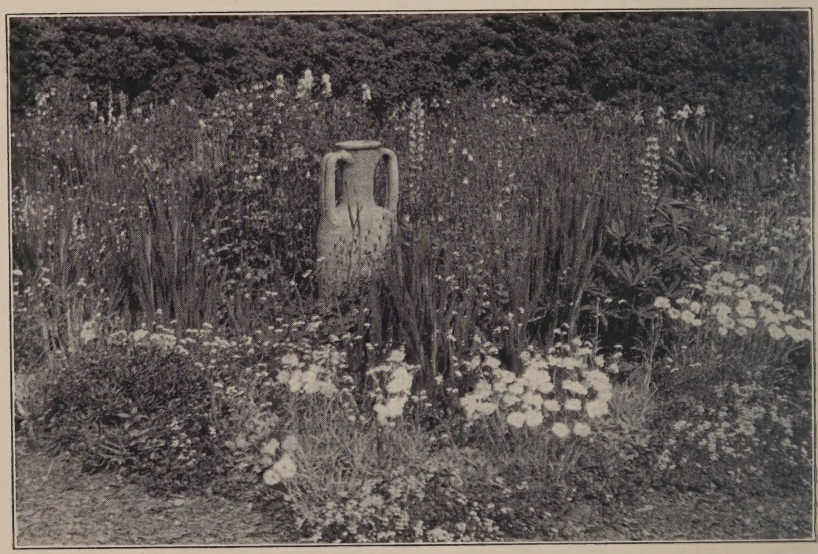
In planting it would be a great deal easier if we could use plants already grown and blooming. As it is, we have to place plantings. We drop a plant here, place a group there, stretch a thin line farther on, and scatter other plants seemingly at random. By these spots and splashes and this pointillage method of painters, we start our garden picture.

A great many people have not yet outgrown the older type of planting found in the bedding-out garden and they still plant their flowers in solid stiff blocks and straight rows. The herbaceous border with its freer use of perennials and annuals and bulbs has given the garden a new opportunity in plant arrangement which depends upon the spontaneity with which irregular clumps and longish drifts, spots and splashes blend the flowers together.

IN THE GARDEN OF MR. AND MRS. WILLIAM K. WALLBRIDGE AT SHORT HILLS, NEW JERSEY



IN THE GARDEN OF MR. AND MRS. WILLIAM A. READE AT PURCHASE NEW YORK
Beatrix Farrand, Landscape Architect



IN THE GARDEN OF MRS. FREDERICK WINSLOW TAYLOR AT CHESTNUT HILL, PENNSYLVANIA
Olmsted Brothers, Landscape Architects

Certain plants like to be planted in clumps. Clumps distributed through the back of the border produce effective skylines. Hollyhocks and eremurus, heleniums and buddleias and the taller perennial asters, in fact all the larger, coarser flowers can be used in this way in irregular groups of three or five or even seven plants. Occasional high spots, too, relieve a planting of comparative evenness as, for instance, when clumps of Lilium auratum will spring up from out a mass of annual larkspurs. And sometimes tall plants like perennial asters or giant zinnias, lupines or marigolds, heleniums or cosmos will be brought well forward in the border, almost to the very edge, to enliven the cross-sections of borders with bold outlines.

Plants set out in clumps are most important, however, when they vitalize the border by accents. These plants must be telling when in flower and good in foliage effectiveness at other times. Such edging plants as Saxifraga cordifolia, Iberis sempervirens and Œnothera missouriensis emphasize corners. Limonium latifolium with filmy flower haze, Dicentra spectabilis with graceful sprays of bleeding-hearts, Aster St. Egwin with rounded forms covered with myriads of little flowers, make interesting accents. Dictamnus with striking racemes and ash-like foliage, Bocconia cordata with creamy white spires, Japanese irises, yuccas and lupines are telling as accents. Peonies, both the single and double varieties, are especially effective for this purpose. The placing of accents should be very carefully considered. Do

not have too many. Accents can hurt the garden through their very insistence; they can disturb its quiet through jerky restlessness; they can mar the design through ill-considered arrangement.

Some plants are planted singly at wide intervals through the border. Baby's-breath and buddleias, Baptisia australis and Eupatorium cœlestinum, blue spiræas and bleeding-hearts, even peonies and dahlias adapt themselves to such use. Some plants like this method, for through it they are allowed considerable room for development. This method is a good one, too, when plants are choice and expensive. More often, however, it is a matter of proper proportion, for, by reason of its size or color or telling shape, one plant may be as emphatic as six or a dozen plants of other varieties planted near by. A single Pæonia Kaufmannia, an early May-flowering variety of great charm, for instance, will be telling in front of a dozen camassia or a hundred or more Darwin tulips. The effect of such spotted plants in the garden is not that of an accent but that of an oft-recurring note of less insistence.

Quite different is the effect when the plants are scattered through the border in a way that is sometimes called 'dribbling in the plants.' It is the effect that one gets when seed is scattered ever so thinly through the border and the plants crop up here and there delicately far apart. Such planting has the spontaneity with which Nature scatters her plants through the woodland. They are charmingly delicate when in bloom and yet they are never missed

when out of bloom. Plants of refined and delicate form are best for this use, plants like tulips and lilies of all kinds, various snakeroots and meadow-rues, Hyacinthus candicans and Delphinium belladonna, plants like long-spurred columbines and tuberoses, like Chinese larkspurs and Japanese anemones. Of annuals, I might mention such plants as moss verbenas and heliotropes, larkspurs and phloxes, scabiosa and salpiglossis. Gladiolus primulinus can sometimes be used in this way with effect. Of course, all kinds of plants can be scattered through the border, even such coarse-seeming plants as zinnias can assume quite a delicacy by being scattered very lightly through the borders. And all sorts of low plants like arabis and cerastium, nepeta and pink, veronica and viola, like to be scattered in intermingled masses along the edges of beds or even spread in luxuriant covers over spring borders.

When, in such distribution, plants of the same degree of delicacy are used, the result is very happy. Columbines and Japanese anemones, for instance, can be interplanted with very pleasing effects. In the spring the anemones like the shelter of growing columbines; in the fall the anemones rise high above the delicate columbine foliage. The effect is enhanced, of course, if two or three plants blossoming at the same time are intermingled in this way. I think I shall always remember the time I saw pink Japanese anemones, Lilium speciosum, and pink snapdragons together. The effect was very delicate and owed its special charm to the intermingling.

Then there are still other flowers that like to be planted in drifts. A drift is a thin longish line of plants. It is drawn diagonally across a straight border, or placed in a slender bow in a long bed, or arranged to repeat the garden's curves. The effect of drift planting upon the garden is distinctive. It gives continuity to the border, strength to the design and a sense of movement. The number of drifts to be used depends upon the length of the border and upon the design. The actual length of each drift depends upon the character of the plant and upon the effect desired. Twelve to eighteen plants make a sustaining drift, but sometimes six or nine plants will be quite enough. Fifty to a hundred bulbs make a good drift but sometimes ten to twenty-five will be enough. Drifts are not all the same length, however, even when only one kind of plant is in use. The main advantage of arranging plants in drift formation is that the flowers stand out in relief away from the background. In this way, they display their sculptural beauty and their color effectiveness. Besides, a drift spreads the flowers in such a way that the sparest bloom will seem abundant. When several kinds of flowers in bloom at the same time are arranged in drifts one behind the other, the flowers rise tier upon tier in billowy masses. This arrangement emphasizes the luxuriance of the garden's bloom.

All manner of plants like to be planted in drifts. Bulbs lend themselves very happily to such arrangement. You can hardly be too lavish with them.

Even in quite a small garden you can use a surprising number. I am thinking particularly of Darwin tulips. They should be scattered in much the same manner as a sower scatters grass seed with a long sweeping movement of the arm. The beginning of the line is a little broad, perhaps, the end of the line may taper out to nothing. Drifts of tulips can be repeated and repeated until literally thousands of bulbs are gathered together, drift upon drift with color effects of surpassing beauty. With daffodils it is much the same. You cannot plant too many, whether you use them in the garden by the hundreds or whether you naturalize them in the grass by the thousands. There is a utilitarian advantage in the drift arrangement of bulbs. They fit in easily between perennials and when they are over blooming their spaces are taken up by growing and spreading plants. They are easily superseded, too, by annuals whether they are removed or left to hibernate in the border.

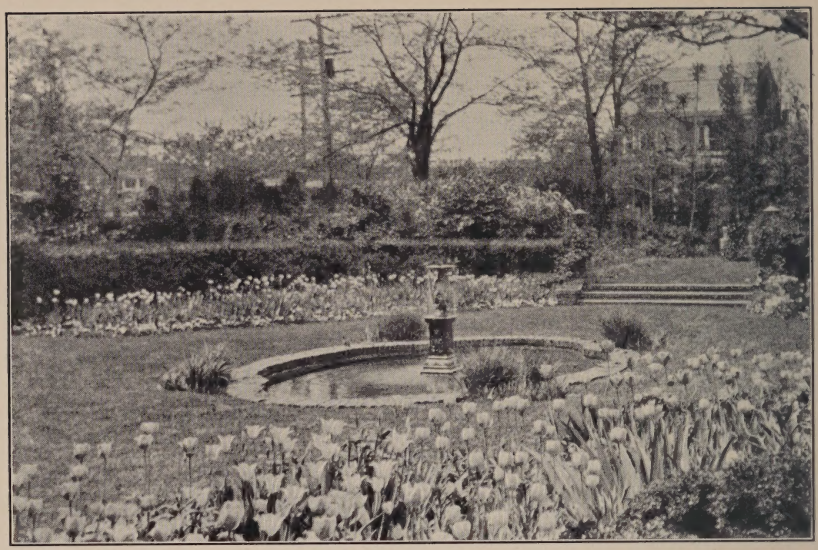
Irises are particularly effective when they are planted in drifts. Such arrangement emphasizes the sculptural quality of the flowers and brings out the elegance of their forms. When irises are planted in clumps, the blooms are clustered and the beauty of the individual flower is lost in the display of the mass. In clumps, irises seem homely and comfortable; in drifts, they become dignified and refined. In clumps, the foliage becomes too dominant a note when the flowers are gone, while in drifts the foliage effects are delightfully subdued and can be a real contri-

bution to the rest of the planting. Such drift methods have other advantages. Matted roots are kept together and use the minimum of floor space. Besides, when the flowers are past their blossoming time, they seem to sink away from sight and are not missed.

Many other plants as different in character as anchusas and calendulas, as gladioli and marigolds, as heliotropes and asters, like this arrangement of their flowers. Phloxes, too, like to be planted in drifts. No other method will display the sumptuous beauty of phlox quite as well. No other method, moreover, will keep it so well within bounds and allow you room for other flowers. Delphiniums like to be used in drifts so they can assume a stately manner. Hemerocallis like to be planted in drifts for their sculptural beauty. When arranged in drifts, Salvia farinacea acquire airy gracefulness, foxgloves picturesqueness, zinnias flamboyancy.

To understand the methods of plant arrangement, to know which plants to arrange in drifts, which to put in clumps, which to place singly and which to scatter freely through the border is to learn the rudiments of plant distribution. There is, however, the adaptability of plants to take into consideration for they are ever variable and accommodate themselves to many uses. Without this variability, laws of plant arrangement would become lifeless and the planting of gardens a monotonous task. As it is, the adaptability of plants makes it possible to use them in such fascinating ways that they can embody

IN THE GARDEN OF MR. AND MRS. LEONARD K. ELMHIRST AT ROSLYN, LONG ISLAND
Beatrix Farrand, Landscape Architect



IN THE GARDEN OF MR. AND MRS. T. G. TALLMAN AT WILMINGTON DELAWARE

Wilson Eyre, Architect; Elizabeth Bootes Clark, Landscape Architect

the design of each garden, interpret its individual spirit and develop its own mood. The very beauty and expressiveness of a garden, the very emotional reactions it engenders depends upon the freedom of flower distribution.

To attain different effects with plants is to realize their possibilities. Take Oriental poppies, for example. I have seen them scattered singly along a shrubbery as the one vivifying effect in a green border, I have seen them used in accenting clumps, but I usually plant them in drifts. I place them near the front of the border, just in back of the edging, and contrary to usual custom parallel to the edge where the flower forms will be telling and where nothing will be able to crowd them. The main problem is to have annuals or other plants ready to set in to take their places when the foliage dries and disappears. Delphiniums show well the adaptability of plants. They can be planted in great drifts along the background of the border until they seem one continuous mass. Plants in bloom at the same time, scattered yellow columbines, singly placed hemerocallis, clumps of lilies will be but supplementary to them. Delphiniums can be planted, too, in clumps here and there as quiet accompaniments to other flowers, to drifts of anchusas, to scattered Linum perenne, to edgings of forget-me-nots. Delphiniums can be planted as accents to terminate a drift of hemerocallis or of yellow lilies. Delphiniums, especially such slender varieties as Delphinium belladonna, can be used singly as delicate touches. They are ever

so lovely when they spring up out of fluffy annuals as they do sometimes in early autumn. Madonna lilies have a similar adaptability. They may be planted as heavy bands; they may be planted in clumps; they may be scattered lightly through the border. In each case they take on an individual aspect and give a special mood.

Bulbs, also, exhibit this adaptability. Take daffodils. They can be planted as a veritable carpet in a kind of all-over pattern; they can be used as a thin line along the front edge of the border; they can be used in drifts of twenty-five or fifty or a hundred. Then, it is sometimes interesting to separate these drifts by accenting clumps of a different variety. Tulips can be used in much the same way. They can be scattered through the borders with fascinating results when one color is used or many colors are interplanted. They can be planted drift upon drift in colorful assemblings, while often, especially in a small border, the drift of one color can be terminated with a clump of contrasting or vitalizing color. It is even more interesting if the drift of tulips is terminated by a clump of early-blooming irises. Hyacinths, on the other hand, seem best planted in rows where their stiff primness is emphasized and yet I have found them delightful when planted in small clumps between drifts of daffodils. Scillas, too, produce various effects. In my little border they spring up here and there in the foreground, just behind the edgings, in the most delicate way. I have seen them, however, full of elegance when hundreds

of them were planted in a strong drift. Everything around them was in keeping. Iris pallida was clumped as accent where the drift ended; lupines raised their wonderful spires near by, nepeta flowered along the edges and evergreens formed a hedge in back.

These examples may be enough to exhibit the fascinating adaptability of plants, to show how flowers can be used in various formations. These are the methods and the technique by which we gain flower effects and create the garden's illusion.

CHAPTER XVIII

THE SEQUENCE OF FLOWERS IN THE GARDEN

THE progression of flowers in the garden can be compared to a musical composition, for as a melody is made up of a well-ordered series of tones heard successively, so a garden is composed of a nicely arranged flower sequence. The rhythm of plant distribution and the harmony of color in a garden are dependent upon this time element. The wane of the bedding-out garden is undoubtedly due quite as much to the fixity of its effects as to its solid color and the regularity of its planting. The exhilaration of the herbaceous garden is due to the fleeting changes of the seasons. The evanescence of its bloom produces much of its charm.

Flowers are ever variable in the length of their blossoming periods. Some flowers fairly rush into bloom and out again like the early yellow crocuses, a short but gleaming passage. Some flowers like ageratums and verbenas, blue salvias, and heliotrope linger on lovingly week after week. Some flowers like Nepeta mussini and larkspurs come again after they have been cut down. Many annuals continue to bloom with hardly a lull for a whole season and some like calendulas almost forget to stop blooming. The way in which one flower is preparing for bloom while another is at its height is delightful. Budding irises make pretty accompaniments for late tulips.

Sometimes in the succession the buds may be more effective even than the flowers. The white eupatoriums and the white wood asters are particularly lovely in bud. The buds of roses even surpass the open bloom in charm. Then, too, there is a pleasant uncertainty about flowers. Hollyhocks have a way of lingering on into the autumn; phloxes that we think of as August flowers have varieties that are at the very height of beauty the first of October. The time for annuals to begin to bloom depends upon the gardener's desire and their continuance in bloom is subject not a little to his care. The seasons, too, have tantalizing vagaries. Varying weather conditions provide pleasant surprises for they unexpectedly bring plants to flower together that could not companion one another otherwise. This is especially so in the spring. And in autumn the flowers often last a week, even a month longer than we expect them to. This variability of bloom allows the flowers of one effect to merge into and overlap the flowers of another and makes a garden's succession ever a new and refreshing experience.

The main theme of a garden melody is often maintained by a sequence of long-blooming flowers — such as daffodils and tulips, irises and peonies, larkspurs and hollyhocks, phloxes and asters, anemones and chrysanthemums. All the various annuals, too, from heliotrope to zinnias, from petunias to calendulas, from verbenas to sunflowers come into this class. The endurance of the bloom is always augmented by its quantity, and the selection of the

flowers is influenced by the effectiveness of their forms and the quality of their color. The ultimate choice depends upon their appropriateness to the design and the mood of the garden.

When a dominant succession of bloom is once established, other flowers can be added to each effect. Sometimes flowers take their places as accents and become like trumpet notes at a concert, as when a clump of lupines terminate a drift of irises, when a clump of mallows accent mid-summer bloom, when heleniums or boltonias are strong spots in the midst of perennial asters. Sometimes flowers simply add little flute-like notes to the melody. I am thinking of some of the delightful little blossoms of the spring like adonis and Anemone blanda, snowdrops, and snowflakes. I am thinking, too, of some of the lilies, of autumn crocuses, of Spanish irises and of the more unusual flowers, too, such as fritillarias and alstrœmerias and salpiglossis. Such flowers are not indispensable factors in a garden's bloom but they sometimes develop the theme ingeniously. Sometimes flowers repeat the dominant effect in a different form or color, just as the melody in music is repeated by various instruments, as when columbines are added to irises, or when drifts of anchusas are planted with drifts of delphiniums, or when eupatoriums are added to asters. And then, sometimes, flowers are of complementary value. Pansies make a carpeting for early bulbs, Iris pumila accompany daffodils, sweet-williams are cozy companions for foxgloves, nepetas are charming with irises, heu-

cheras accentuate the delicacy of columbines, Lilium testaceum heighten the charm of larkspurs.

It is when flower upon flower is added for each effect that we get into the intricacies of garden composition and its comparison with the symphony becomes more and more lucid. Then the refinements of the designer's flower knowledge and his subtilty in assembling plants come into full play. He can make one effect contrast with another or let one scheme flow imperceptibly into the next. He can carry the succession through a myriad of different arrangements. He can develop the themes into all manner of variations and elaborations. It is when, subjecting flowers to his bidding, he holds the garden's design and mood throughout all the changes that occur in the sequence of its bloom that he shows his greatest genius. It is then that we are sorry that a planting plan cannot order the sequence of its effects as a musical score does, so that we could at a glance differentiate between the flowers of each season, catch the proportions of successive effects and visualize how each one sustains the design. I dwell upon this point because we have garden designers whose planting plans are as valuable as composers' scores, as individual in their expression, as inspired in their conception, as poetic in their creation. It takes an appreciative understanding of the idea to translate a plan into a living garden, and only the designer himself can bring out all the nuances of his idea and improvise upon his established theme.

Some gardens gain in effectiveness through simpli-

fication. A simple sequence displaying one kind of flower at a time makes a fascinating melody. Each phrase, then, is composed of delightful repetitions due to the similarity of the flowers while the sequence itself gains variety in the ever-changing forms and colors as one effect follows another. A few simple examples will illustrate the variations that occur in such sequences, as when decorative irises are succeeded by spiring delphinium to be followed by sturdy phloxes or when statuesque foxgloves are followed by dainty annual larkspurs to be succeeded by rugged zinnias.

Flowers need not follow one another in a continuous succession. Sometimes a single effect with a single kind of flower is enough for a garden. Scarlet poppies are fascinating as the one and only touch of color in a shrub walk. Anemone pennsylvanica are delightful when used as the only effect in a shady path, funkias are apt to crowd out other plants until they remain as the only dwellers under trees. Japanese anemones have a special effectiveness when they are assembled row upon row by themselves. Their lovely foliage amply compensates for all the months that are blossomless. Chrysanthemums are especially deserving of a separate place. They gain an effectiveness when their flowers are close clustered that is impossible in a big all-year-round garden when they may be but inconsequential spots amid the bareness of the late season.

To dwell thus upon one effect consciously for a definite reason is quite different from an over-

indulgence in a single flower. No matter how beautiful a flower may be, it has its own time and then must give way to the next in turn. Woe to the gardener, then, who becomes so enthralled by a single flower that he plants only that kind, for in a fortnight his joy may be over. Often irises or phloxes usurp the entire garden area. A garden designer is always wary of his flower affections for fear that they may leave his garden suddenly without bloom. He subjects flowers to rigorous examination and discards even his special favorites when they do not live up to requirements.

Sometimes the bloom of a garden is limited to two effects, as when irises are followed by asters, or peonies are succeeded by buddleias. Such effects are only interesting in special situations. They require gardens in use only for certain times, paths that are not always seen or little places that are tucked away into hidden corners where they can be forgotten when out of bloom. In such cases the garden's effectiveness depends upon a sumptuousness at the time of bloom, flowers richly spread over the entire area.

Such displays can give way, however, to intermittent bloom extended through the seasons. Take a single example — a garden where greenery predominates. Columbines are scattered lightly through the borders for the first real effect. Then come meadow-rues with lacy foliage and thread-like bloom, then snakeroots with slender spires rising above decorative leaf clusters, then Hosta lanci-

folia with delicate racemes, then Japanese anemones. In such a garden the charm depends upon the daintiness of the flower distribution. It depends, too, upon the effect of the edgings, the violas and pachysandras, the forget-me-nots and tiarellas that outline the borders, upon the soft green of enveloping boundaries, upon the nicety of plants like azaleas and laurels that are placed singly or in groups here and there in the midst of the flowers, and upon the ferns and other greenery that accentuate the delicacy of the flower foliage and make a fine groundwork for the bloom.

On the other hand, there are many gardens that gain in impressiveness when each effect is composed of many flowers. The bloom, however, must not be spread out too thinly through successive seasons. It is far better to be content with a few effects of great fullness. This is often possible, especially when a garden can lie idle for certain periods.

I have seen gardens that are reserved for spring bloom. In one garden daphne and primulas, arabis and goldentufts, early pinks and early veronicas are fascinatingly intermingled. In another garden the most important moment arrives when daffodils are spread like great carpets with pansies and pachysandras for their borders. A third garden begins its bloom with the very earliest of bulbs and by successive steps mounts in exhilarating crescendos until it reaches a climax when thousands of Darwin tulips are in bloom together. In still another garden, the climax of bloom is reached at iris time. A few Iris

pumila amid the crocuses, a single Iris verticillata among the daffodils, some Spanish irises near a Ghent azalea, some early purple variety like Kharput or some pearly white Iris florentina in bloom with Darwin tulips are delicate announcers for bearded irises that are gathered together in great masses.

If spring bloom must be continued until late June, some room must be reserved for Canterbury bells and foxgloves, for roses and larkspurs. And many a garden full of spring beauty must be effective again in the autumn. This is possible without detracting over much from the spring displays. Such plants as heleniums and asters for all their tumbling luxuriance take up little more than floor space in the spring and annuals can be set in over the hibernating bulbs. Sometimes these autumn gardens are reserved for a special month or are composed of a single variety. I know one where perennial asters are set over spring bloom. Here the plants are started in pots outside the garden and set in when the flowers begin to bud. Many fall flowers adapt themselves to such usage for they can be moved about without injury.

When, on the other hand, the garden is for the country house, the bloom generally starts in June. I like to start these gardens with a slight bloom and develop more and more effectiveness as the season advances. In borders in full sun, for instance, peonies in clumps at effective places will hold the design for June without taking much room away from later effects. Slender drifts of Japanese irises

will do the same for July. Mallows and yuccas, phloxes and buddleias make accenting clumps for mid-summer. Heleniums and asters make emphatic spots of autumn bloom. These perennials are just enough in quantity to give body to the garden and act as background for annuals that are planted in luxuriant masses through wide borders.

In many places, however, the June effects are important as the very first impression of the summer garden. It is then desirable to emphasize its bloom. Take a garden, for instance, where irises and columbines, lupines and oriental poppies, pinks and coral-bells are used with lavish effect. It seems at first glance that the bloom is spread generously over the entire garden. But this is really not so. If you look you find that the flowers are arranged so carefully in their drifts and clumps that there is plenty of space between for summer and autumn flowers. The irises, though they are arranged in generous drifts, take up very little room afterwards and contribute valuable foliage for the later effects; the columbines when they are scattered through the beds can intermingle their lace-like foliage with delicate annuals like larkspurs and phloxes, scabiosa and arctotis; the pinks become mixed with later-blooming edgings; the poppies that are planted in close-clustered masses can be easily succeeded by snapdragons or stocks, calendulas or asters or some other annuals that can be reserved for late transplanting as soon as the poppy foliage dries and disappears. And this still leaves room for perennials for later effectiveness.

Occasionally such a summer garden is deserted during July. Then the annuals are started late enough to come into finest flower during August and continue to bloom well into the autumn. Another garden may be at rest during August. Then the room usually given to phloxes and sturdy mid-summer blooms can be used for another time. And the annuals can be cut down so that they will bloom again during September with renewed vigor. Timing the flowers is not without its touch of magic.

Luxuriant assemblages of flowers are full of exhilaration — they thrill the garden lover and fill him with breathless excitement — but a continuous abundance of bloom, were it possible, would be overstimulating. Nature demands rest and variety. Even occasional lulls are beneficial. A gardener need not be embarrassed by them for they have the same value that pauses have in musical composition. Transitional periods, too, are important. There the bloom is distributed ever so lightly through the garden as delightful contrasts to periods of abundant display. Too much bloom often deprives the garden of its grace, and flowers sparingly used can give a garden its most poetic moments. I well remember a little garden I saw once in early June. Its bulb display was over; its July luxuriance was in preparation. In the interim, it was altogether lovely with a few nepeta along the path, a few valerian rising delicately out of the foliage green of the ground covers and a few Harison yellow roses blossoming in scattered clumps well back in the borders.

The garden had a lyric quality at this time that it might have lost if its bloom had been abundant. This variety in the volume of bloom is just as valuable for an effective succession as the bloom itself.

CHAPTER XIX

COLOR AS A FACTOR IN GARDEN DESIGN

THE herbaceous border has put a palette both of inexhaustible richness and of subtilty at the disposal of the garden-maker, not merely to satisfy every emotional reaction of the flower lover but to interpret the very character of the garden, not merely to use as a decorative embellishment, but as an integral part of its design. That color is in so close an association with design is a point that is valuable for the consideration of those who have become interested first in color schemes for their own beauty. It is a point that should arrest, too, the attention of those who still are apt to consider garden color as superficial and effeminate for it is through color that they will be able to put the culminating touch to their designs.

This color palette of our modern herbaceous garden has an indescribable range — misty mauves and lilacs, golden and blush tones, atmospheric blues and violets, glistening pinks and glowing rose shades, sparkling whites, scintillating yellows, vibrating oranges, rich reds and palpitating scarlets. And this range of color is augmented by the varying effects that sunlight and shadows have upon the flowers. Even the shadows that each flower holds within itself affects its color possibilities. The chalices of the white lilies, for instance, are full of gray

shadows, the ruffled petals of the poppies are quivering with light and shade, the tiers of the zinnias throw shadow upon shadow of so fascinating a subtilty that a carmine zinnia, for instance, holds within itself a bishop's violet. The effect of the whole border is modified, too, by all the hundred little shadows that flowers throw upon one another.

The very difference in flower texture affects flower luminosity. The silky petaled poppies, the glaucous stachys, the papery delphinium, the unreflecting sweet alyssum, the satiny marigolds, the light-absorbing phloxes, the translucent petunias are but a few examples. The very character of the flower itself has its bearing upon its color. The fluffy scabious is daintily toned, while the rosetted hollyhocks have striking colors. Salvia farinacea is as hazily delicate in color as it is in habit, while the close-set rays of calendulas are full of brilliance. The very color and texture of the leaves and stems affect the flower color. The woolly grayness of cerastium foliage accentuates the whiteness of the flowers, the stems of the globe thistle emphasize the steel blue of the blossoms, the dark green of daphne foliage enriches the rose-pink of the flowers.

It is, however, the very character of the herbaceous garden and the manner in which the flowers are assembled in its borders that make the art of flower arrangement so significant in the garden of to-day. You have only to think of tulips, color upon color in rhythmic progression, to catch the spirit of the new art of flower assembling. You have only to

see irises in long drifts, poppies in luxuriant masses, hollyhocks in great clumps, phloxes in generous splashes, to catch the manner of the new planting. You have only to see winged hybrid columbines scattered airily amid filmy meadow-rues, and nodding lilies in fairy-like intermingling to appreciate the pointillage of the new flower arrangements; to see phloxes assembled in all their variations to understand the effect of broken color; to see verbenas, heliotrope, phlox, and buddleias tier upon tier to feel the strong technique of the modern flower color.

One of the simplest ways of developing the color scheme for a garden is to start with a theme in a single color. One color in itself has fascinating possibilities, if it can interpret the character and embody the design. Little gardens of much intimacy often welcome such treatment. Take a garden of white flowers, for instance, that has a calm serenity. Much of its charm depends upon the delicate variation of the whites. Not all white flowers are as cold and clear as phlox or candytuft, for instance. Gladiolus and snapdragons are creamy, anemones are pale, verbenas are soft and quaint, fine-rayed asters are delicate, annual phlox is buff-toned, zinnias are yellowish. Much of the charm depends, therefore, upon the manner of assembling all the various tones and upon the manner of intermingling all the various panicles and petals, rays and spikes. Much of its effect depends, too, upon the varying flower and shrub foliage as a groundwork for the flower patterns, for a white garden is always happiest in the

midst of much enclosing greenery. Blue lends itself very happily to the one-color garden. The atmospheric quality of blue has a cheerful appeal delightful for a garden where its coloring can suggest the sky's reflections. The cooler colors, the mauves, lavenders and purples are quiet and dreamy, well fitted for secluded gardens in half-shade. This coloring is especially lovely if its exquisiteness can be accentuated by the delicacy of the flower forms and by the airiness of their mingling. Yellow is splendid for a garden full of sunshine in wide and open places. In assembling yellow flowers, the effect depends, too, upon the flower arrangement. Mass upon mass of yellow flowers such as calendulas and zinnias, marigolds and heleniums and sunflowers give a rich and almost sensuous effect while the intermingling of these various flowers, as well as the mixing of their various shades and tones make a much lighter and more sparkling border. Orange, and especially orange-scarlet, has a stimulating effect. Long ago, I saw a garden at mid-summer where butterfly-weed and tiger lilies and tritomas were assembled, and the fascination of it holds me even now for the garden had an indescribable buoyancy that was especially charming with its gray-green house and its cedar hedgings. This single color was adhered to throughout the seasons with its earlier effects carried out in tulips and in Oriental poppies and its later ones in brilliant dahlias. Such prolonged use of one color is seldom the case, for a contrast or a change in color at succeeding periods is usually more refreshing.

Color restraint is good in a garden. It counteracts the tendency to fritter away the effect by a multitude of unnecessary and inconsequential details. And when one color by itself is not desirable a predominance of one color is a good way of achieving a harmony. To take but a single example, a garden of annuals. Zinnias and snapdragons, stocks and petunias, marigolds and calendulas, poppies and larkspurs and phlox make but a pleasant medley until ageratums and blue salvias are added in abundance to become the unifying element. Blue seems to be almost the very best color for this use. White, on the other hand, is charming to use as a predominating color and I like it especially when cream and yellow flowers, Moonlight tulips, Iris flavescens, Hemerocallis flava, Harison yellow roses, buff phlox, lemon marigolds are used as little glints and gleams mingled with it. White scattered delicately amid other colors is delightful, but white distributed in masses has not the unifying quality that it was once considered to possess. It makes effective contrasts at times and often makes possible the use of unusual color like that of Monarda didyma or Lychnis haageana that would otherwise be impossible or clashing elements in a mixed border. Some one suggested the use of red as a unifying color. This seems an unusually interesting experiment for all the maroon and garnet, the reddish plum and wine tones have a really charming softness while some of the stronger reds have an exhilarating effect. There is always a difference between a clashing con-

trast and an exultant concord and it behooves us not to be afraid of color.

Looked at from a different point of view, it is the other colors in the garden that make the so-called one-color garden significant. Take blue flowers that overlay the garden with a haze. Add white flowers and the garden has a clear cool calmness. This is what happens when Madonna lilies are added to larkspurs. Add yellow flowers to blue and the combination gives the garden a bright cheeriness. Cream, buff and lemon with lavender and purple produce cool softness while orange or scarlet will give lavender and purple a delightful warmth. A garden of pink flowers is ever so invitingly feminine but is much more interesting if you can use all its varied tones, rose and cherry and crimson as we find them in peonies and phloxes and dahlias, for instance, while a garden of pink and maroon flowers is even more alluring — the pink and maroon of Oriental poppies, of sweet-william, of hollyhocks and mallows, of snapdragons and dahlias. Maroon flowers will often take the heat from red ones, and yet red flowers by themselves, such as scarlet verbenas, vermilion phlox, and bright red dahlias make exhilarating harmonies.

A deliberate selection of colors is good for many gardens. Some people, to be sure, limit the color merely for the sake of avoiding possible clash or discord but even this restraint is a good practice to suggest, especially to beginners, for it often forms a foundation for interesting color schemes of greater

diversification later on. Other people, however, make a discriminating use of color because it is inherent to their refined sensitiveness. Some people, too, have a very real feeling for the possibilities of color as a decorative element in the garden. They are apt either to relate the color to the furnishing of the room to which the garden belongs or in some subtler way to use the colors suggested in the surroundings. One garden, for instance, may be all blue and lilac, taking to itself the coloring of the water beside it, while another that lies toward the West will sometimes delight in absorbing the coloring of the sunset. One garden may be misty lavender like the distant mountain beyond it, or delight in richer color as a contrast to it. And then still other people use color to interpret the character of the garden and let it embody the design. The modern tendency to design a series of little gardens, in place of one big one, gives opportunity to divide flower color in many interesting ways. To assort colors in any arbitrary way, so that there is a white garden and a yellow one, a blue one and a pink one and so on is only of value experimentally in guiding our first lessons, but to catch the significant appeal of each garden and interpret it in color is full of charm.

There are many gardens, both large and small, however, where it is best to bring many colors together, not gathered in indiscriminate medleys, to be sure, but in arrangements assembled with all the sensitiveness of an artist. And these effects are all the more interesting because they are so short-lived

and ever in transition. Take the garden at tulip time, for example. You can assemble all the buffs and soft yellows, all the silvery pinks and rose tones, all the soft lavenders and mauves and steely blues in lyric harmonies. You can take lavender and maroon tulips and add white ones and glinting yellows, soft blacks and glowing scarlets until the garden has an effect quite as fascinating as a Chinese brocade. You can assemble deep red and scarlet tulips, lavender and purple ones, yellow and bronze, and some that are burnished red with a yellow glow and some that are brown and yellow mixed until the effect of their intermingling will have the subtilty of old cathedral glass. I dwell upon the tulips because they have the widest range of color with so many shades and blendings, but many another flower might have been used as an example, iris or zinnia, sweet-william or verbena, petunia or chrysanthemum or phlox. Color assembling is most easily explained, to be sure, in the medium of a single kind of flower, but this is seldom enough for a garden. Even tulip effects can be heightened by the accompaniment of other May-flowering plants. But, at times, one flower will predominate and state the theme to which the other effects are complimentary. This is sometimes so at iris time, for instance. Some gardens, to be sure, will be happy in the use of a single variety, like Iris pallida dalmatica, but there are other gardens that lend themselves best to the use of many colors and delight in all the blues and yellows, the purples and golds, the bronzes and pinkish lavenders and ma-

hogany reds with all their fascinating mixtures in rare assemblings. Or take the phloxes, for example, for they have a fine diversity of colors. They come, too, at a time when the garden is particularly rich in flowers. Sometimes a single variety is used, as when an early pink one is found in association with larkspurs, with white and lavender and purple Japanese irises, with pink and yellow and maroon hollyhocks, with creamy yuccas and golden œnotheras, with white spiræas and astilbes. Sometimes richer and later-flowering varieties, such as Pantheon or R. P. Struthers, are used as vivifying backgrounds or stimulating touches amid a wealth of other flowers in many colors. Then again there are gardens where phloxes can be gathered together in the liveliest assemblings, color upon color — soft pink, rosy carmine, coppery rose, violet-blue, dark crimson, lilac-rose, lavender, fiery flame, pure white, velvety purple, and orange-scarlet in a brilliant array. This is exotic in itself, but even more irresistible when other flowers are added to each variety to accentuate it through a repetition of its color or to heighten its effect through contrast. But, in many a garden, the flowers are assembled with less force and deliberation, though with more delicacy of touch. Take for a single example a garden at mid-September. The inner beds are filled with purple verbenas and lavender eupatoriums, magenta petunias and lemon snapdragons, Japanese lilies and Abelia grandiflora, white petunias and blue sage, buff and pink annual phlox, cream and red zinnias, lavender asters and

scarlet dahlias, helichrysums and pink dahlias and buddleias in a subtly intermingled mass. Around these were borders of light yellow and orange calendulas, yellow and orange marigolds, helichrysums and lavender eupatoriums, rose zinnias and purple asters assembled in bigger clumps and broader masses as a frame.

The manner of assembling color in a garden is invariably controlled by its design. Of all the inexhaustible variations that are possible, only the very simplest methods can be suggested here, and these can be based only upon the most obvious designs. Take the very simplest kind of a garden, the flower-bordered path. When the path meanders from one place to another its chief charm may lie in the kaleidoscopic changes that occur along its curving way as one effect contrasts with the next in exhilarating unexpectedness. But when a path is straight, its color can often be assembled as an all-over pattern with accenting clumps at either end. If the path leads straight to an important point that is recognized by a feature, then the color can be arranged in a crescendo until it reaches its highest or strongest notes at that end. The colors often follow one another as in a scale and tend to rival the very spectrum. As in a spectrum, the colors are not separated merely in solid blocks or well-defined sections but each one is allowed to run into and overlap the next and so to become blended with it. In the usual sequence, the softer colors — blues, pinks, lavenders — beginning the scheme are placed nearest the house

and change gradually to stronger colors whose intensity is lessened through distance. It has the tendency to shorten the appearance of the path and to bring the garden nearer the house. The opposite method, on the other hand, of placing the strong colors near the house, has the advantage of giving the path an illusion of length for it puts the softer colors that we associate with the grayed and misted distance farthest away from the house.

These methods of arranging color are adaptable even to more picturesque and informal places, as when borders curve about a quiet lawn. The colors can be arranged, then, into a carefully graded progression where the strongest colors may be used to attract the attention to particular points of interest, or the colors can be assembled into a nicely blended mass picked out here and there by some strong color that has sufficient carrying quality to be caught from a distance. I remember particularly noticing one autumn the value of this predominating color in an informal garden with great borders that were full of all sorts of flowers. A wonderful sense of unity was achieved by the very simple means of spacing clumps of yellow heleniums at rather definite intervals all around.

Geometric designs use color in many different ways and sometimes bring all the various methods into play together. The spectrum-like arrangement is best for a garden that has one dominating axis. It is best for a garden through which you walk and retain a vivid impression, for a garden at which you

are apt to look from one definite point. It is an arrangement that lends itself to big gardens with forceful designs of dramatic intensity and pulsating movement. When such a design is made more intricate by borders that are set within borders at either side of a central grass panel, the spectrum-graded color in the outer borders is sometimes brought into a closer harmony by spreading a single color over the inner beds.

Subdividing color into various sections or segments is more interesting, however, when the design revolves around a central point. The inner beds are often wrought together by the use of one color or two colors that are arranged in a repeat pattern. To limit the color in this way tends to simplify a complex design. To use a soft color often enlarges the appearance of the garden while a more intense color, by focusing attention upon the center, may have the opposite effect. In such gardens, the more varied colors in the outer borders are arranged with nice balance to develop the design. Sometimes the four corners marked by striking color are connected by carefully graded color that stretches in swinging rhythms in between. At other times, both inner and outer borders are covered over with intermingled color by using some colors in accenting corners and at intersections, some at balanced intervals through the borders, some arranged along paths, some intertwined into veritable wreaths and garlands until the colors are woven into an all-over pattern. It may be all the more interest-

ing at times if the outer borders with a scheme of fewer colors in simpler arrangement make a definite frame for the intricate patterns of the inner beds. Such intermingled coloring is best for a garden that is seen spread out before you like a tapestry or for one that you look down upon as at a rug. Like these, it must adhere to balanced and ordered arrangement, no matter how delightfully the colors are interwoven, no matter how unstudied the result seems to be. Such coloring is always at its loveliest when it interprets a garden of structural grace and lyric beauty.

PART II

PART II

CHAPTER I

A TULIP GARDEN IN ROSE AND AMETHYST

Of all the tulip gardens I have seen, this was at once the most restrained and the most modern in its color and arrangement. It was so simple and so exquisite, too, that you found yourself spellbound and quite wordless.

The garden was a large oval outside the dining-room — a garden that was really lived in continuously — with a pool in the center and with four borders about it, all massed with tall-stemmed tulips. Beginning at the ends of each border — so that there were eight groups of them — were the strong, deep rose Clara Butts. Next to them were the white Stanleys, Picotees with their pink edgings and the pale rosy Flamingoes. Then the rose-pink blended into the lavender-blue of Dreams and of Euterpes and the deeper, richer amethyst of Valentins toward the center of each border, then back again in the same order to Clara Butts at the ends.

Sometimes when a garden is viewed like this one from the living-room windows or from a house terrace the color scheme is arranged so that the more delicate colors are near the house and the stronger ones are at a distance. Sometimes I have seen a very spectrum of color arranged in this way. It has its

fascination, to be sure, but it really has not the reserve and restfulness of this balanced repeat. The color of a garden should always be its culminating touch. It should be a very integral part of its design. That is why color may be more spontaneous and ingenuous, at times, in a cottage garden or among informal borders than in a garden that is architecturally designed as an integral part of the house itself. A perfect color scheme in a garden, therefore, is not something superficially applied but something integral, just as in Nature itself, something that comes from a perfect comprehension, from deep feeling and an understanding taste — and yet how little this explains the beauty of those tall-stemmed rose and lavender-chaliced cups!

CHAPTER II

A GARDEN FULL OF TULIP SUGGESTIONS

THIS little garden was very rich in tulip suggestions. You could go into it for a glimpse before breakfast, you could have tea in it in the afternoon, you could sit in it after dinner way into the gloaming, and never feel that you really knew it at all or that you would ever really penetrate its charm. It affected you like the haunting beauty of one of Heine's lyrics or Franz's little songs. And the more you went about and studied the tulips and their various combinations, one by one and one after another, the more intriguing the little garden became until it seemed as though it were a hundred little gardens all in one.

Its appeal was so varied. There were, for instance, the Clara Butts that circled about the little round pool with its sky blue bottom. You know the Clara Butts and their brilliant rose color. They look well almost anywhere. I've seen them by a brick garden wall under willows, and even in the deeper shade of some splendid old masculine ginkgo trees. Their rose color, too, is lovely with blue flowers, with Phlox divaricata or tall scillas, with early irises or the light and feathery blue flax, but they seemed above all to love the companionship of the light and cloud-reflecting water of the little pool with its vivid blue lining.

I always think of the Clara Butts as one's first love in tulips. You will know what I mean when you compare their deep rose with the subtle tones that were used along the old stuccoed wall of this garden where the color scheme started with the pale yellow of the pointed cottage tulips, Ellen Willmott, and the primrose yellow of the fragrant Mrs. Keightleys and softened into the clouded bronze of the Jaune d'Œuf and the golden bronze of the Bronze Queen. It is when you begin to select your tones and color as subtly as that, that you begin to realize the possibilities of the May-flowering tulips and the color enchantment they may bring into our everyday lives.

And with these grayed and softened yellows of Ellen Willmott, Mrs. Keightley, Jaune d'Œuf and Bronze Queen, there was the flamed lilac of the Undines and the blue amethyst of the Valentins — a color scheme that is very modern and that in itself makes a very complete and perfect garden.

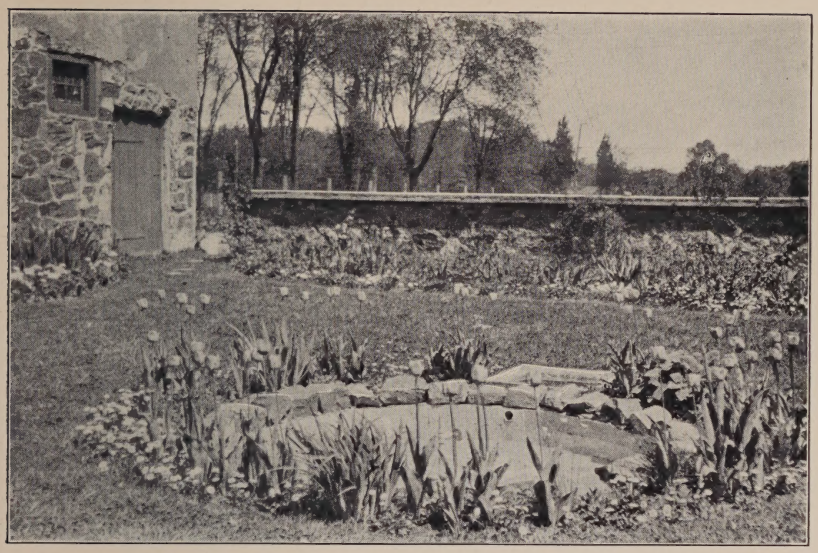
Along the first garden wall, the tulips started with the Clara Butts, with the amethyst of the great Viking and the deeper amethyst of Moralis and the golden bronze of Bronze Queen. This again was a complete color scheme in itself, and it speaks volumes for the rose of the Clara Butts, for the atmospheric quality of its seeming brightness, that it can be used in this harmonious way with bronze-gold and amethyst. You can see, too, how careful the designer was to keep the color unity of the whole garden intact by thus bringing the rose of the pool planting into the side borders. Along the opposite

garden wall, pink Flamingo tulips and lavender irises were the major theme, while along the fourth wall the dark heliotrope of the tall Erguste and the lilac-mauve of the Euterpe were the major color notes. You can see that despite this variety in the tulips, despite their varying tones, there was a unity and continuity, with pink and rose, lilac and amethyst, purple and old gold repeated in various ways.

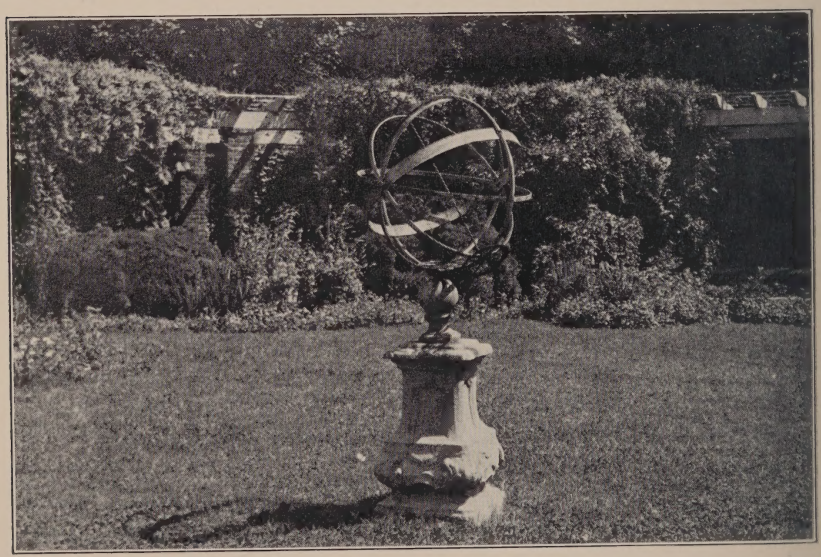
It was the same with the edgings for the tulips. With the pointed yellow tulips, for instance, there was the cream of intermediate irises and the soft creamy yellow of the primroses, cupped as they are in the shelter of their long, low, deeply lined leaves. Then, too, there were light yellow pansies, and in front of the Undines and Valentins, there were Phlox divaricata and purple pansies. Almost all the Wilmington gardens love pansies with tulips, and they are not always used just for edgings. In one of the larger gardens, I saw pansies used like solid mats of color upon the ground with bays of tulips or irises between them — yellow tulips, for instance, with yellow pansies and purple pansies with irises. This is a valuable suggestion when you need an abrupt difference in heights in your effects. The main thing, however, if you use pansies in this way, is not to mix the colors but to have them very carefully matched.

In this garden, too, the smaller flowers were worked spontaneously into the borders and were quite as suggestive in their combinations as the tulips themselves. There were, for instance, clear yellow tulips

with cream irises and blue phlox. There were cream and yellow primulas and blue phlox with the Bronze Queens, and blue phlox and deep blue pansies with the rich pansy violet of the Moralis tulips. There were lavender violas to match the lavender tulips, lavender violas with plum and purple tulips, and plum tulips with purple irises. Indeed, there seemed to be no end, no limit, to the flowers, to the tones and colors that you could assemble in a simple little garden such as this — only it was no longer a simple little garden at all but incomparably rich, as the smallest canvas may be incomparably rich, with the color genius of our time.



IN THE GARDEN OF MR. AND MRS. C. MARSHALL BARTON AT WILMINGTON, DELAWARE



IN THE GARDEN OF MR. AND MRS. CLARENCE KENYON AT GLEN COVE, LONG ISLAND
Emile Fardel, Landscape Gardener

CHAPTER III

'A JULY GARDEN IN BLUE AND LAVENDER

I USED to think that July was the garden's month off, coming as it does after the rush of June bloom and before the brilliance of the August phloxes, but there never was a greater mistake. And I never realized it more than the day I visited 'Ken Klare' at Glen Cove.

'Ken Klare' has what you would call a large garden with all the oneness and sense of intimacy of a small garden and all the freedom and sense of breathing space of a large one — an ideal combination. It is only a few years old, but with its great bays of box bushes and mugho pines, with its tall cedars and its surroundings of woodsy trees, it has an age-old look. It looks as though it had always been there. That is one of the magic things about so many of our beautiful gardens in this country. They don't look new like the rest of us. They have the charm that in European gardens almost always comes from a long-ago and beautifully spent past.

I was alone at 'Ken Klare' that day, and it is a lovely thing to be all alone in a garden. You get into its spirit of peace and quiet and beauty as you never can when it simply forms a background to human intercourse. And at 'Ken Klare,' on that warm and brilliant day, I was especially impressed by a sense of coolness and refreshment, for against

the dark of boxwood and pine and cedar there was only a lovely cool blue — all blue flowers, tucked away in bays, matted into the lawn, serving as tall borders or lying low about a lily pool.

As soon as you walk about at 'Ken Klare,' you realize how many different kinds of flowers may make up such a blue scheme — verbenas, ageratums, heliotropes, cornflowers, blue sage, annual and perennial larkspurs, veronicas, bluebells, forget-me-nots. And the way they are planted! Sometimes they are all together, so that you feel as though you'd have to plant them all to simulate their charm. Then again you'll find a bay of larkspurs all by themselves and find them quite self-sufficient. It is this quality in the garden that makes it so valuable to write about, that makes it so rich in suggestions for large gardens and for small gardens, for just a bit of a border here or there, for just a bit of bloom in some old but much-loved little corner.

I was giving a list of blue flowers, but imagine, for instance, starting the list with verbenas and going right on, when verbenas show how varied and subtle the colors of a blue garden may be — verbenas that were here a reddish plum and there a purple, and then again almost a pale lavender. It was the same with the annual larkspurs. There were the subtlest color schemes of light rose-lavender and airy lavender-blue and rich deep blue that you can imagine. Even the little lobelias, that we usually think of as dark blue, a very ultramarine, were now dark blue, and now light blue and then again even white. And

the sage, which, for all the royal blue of its little open butterfly flowers really takes its effect from the lavender of its buds and undersides, looked quite grayed behind the heliotrope, whereas the anchusas and plumbagos held valiantly to their own. The plumbagos are used as a low ground cover by the lily pool and are absolutely delightful in the company of a few creeping roses.

A perfect garden is curiously never a garden at perfection. It is always a thing of growth, of change. So in this July garden at 'Ken Klare,' there were some flowers that were tarrying, late-comers that were out-staying the rest of their kind. That accounted for the Canterbury bells that were left. There were a few irises, here and there a belated Japanese, and it was much the same with some clear blue perennial larkspurs that were so beautiful the gardener was letting them go to seed, and with the lupines that had been splendid in June. Late-stayers and early-comers are always doubly welcome in a garden. In that a garden certainly differs from a drawing-room! And at 'Ken Klare' the blue funkias were among the unexpected early arrivals.

A garden grows, of course, out of the hearts of men, and, like the hearts of men, it's not a rule-of-thumb affair. It has its own happy vagaries, and so you have only to plant a true blue garden as at 'Ken Klare' to see the kind of thing a garden loves to do. It is true blue, to be sure, and none but its nearest and dearest will ever be the wiser, but if you get very close and near to it, you'll discover here and there a

single cream lupine, a few white heliotrope that looked as though they had just faded into that color, a few forget-me-nots that looked as though they had turned a pale pink, and among the larkspurs, for all their varied blues, you'll find a few flesh-colored ones, delicate touches with a charm all their own! Only once at 'Ken Klare' did the garden grow more daring and mischievous, and that was really no fault of its own — for how could it have suspected the claret gladiolus that had somehow stolen their way in among the larkspurs, like a touch of genius. I pass it on to you — blue annual larkspurs and claret gladiolus!

Then there was a new kind of pansy at 'Ken Klare' — a pansy, I mean, that was new to me — a frilled pansy, called Sims, in blue and purple, but who ever heard of pansies being true to color! They couldn't if they tried, except the violas at Hyde Park in London, that are always so plainly violet. Pansies get frolicsome in July, small and playful like Johnny-jumpers, and it's rather refreshing to see them so after the luxuriousness of their springtime bloom. Refreshing and poignant, too!

But I hope that I have interested you, as 'Ken Klare' did me, in a blue garden in July, especially as it's the kind of garden, being chiefly of annuals, that doesn't interfere with either the spring bulbs or the late fall perennials, and because it is the kind of garden that will be as perfect in a nook, made up of a single kind of flower, as it will be if you combine all the blue flowers into a great garden, into a marvel of their colorful and refreshing selves.

CHAPTER IV

A JULY GARDEN IN ROSE AND PURPLE

THIS garden was inspiring because it showed how a rich and very colorful garden may be achieved with just two or three different kinds of flowers, all very easily and inexpensively grown.

It was a small, simply planned garden, tucked away among pine trees, just a wee way from the ocean, with two broad borders on either side of a center path. At one end was a garden table, from which you could leisurely enjoy a view of its whole length, while at the other end there was a piece of sculpture among a shady planting of rhododendrons and ferns. The whole garden was beautifully enclosed by its trees and surrounding shrubbery, but your first impression was the luxurious bloom of rose and purple flowers. And it was truly amazing to discover that this rich and marvelous effect was gotten with just two kinds of phloxes, rose zinnias and purple violas.

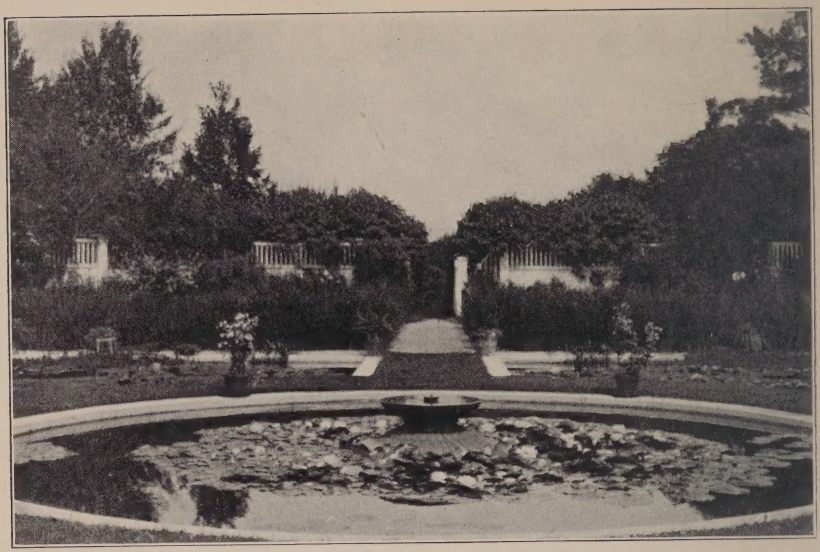
Rose and purple makes such a lovely coloring for a garden, so altogether distinguished, so smart and in the spirit of our times. It is surprising that it is not oftener used. Yes, a garden can be out-of-date in its use of color. Just as the palette of the new impressionism has colors of which our grandfathers never dreamed, so our gardens have become richer and subtler in color and color handling than even most of us yet realize.

Rose and purple is a color scheme that can be used happily not only in July. Indeed, it can be started with the tulips, with such varieties as the lovely rose Baronne de la Tonnaye and the purple Ronald Gunn or, better still, Jubilee, and it can be continued with rose and purple lupines, or with the tall, thin-stemmed, small-flowered Siberian irises among rose polyantha roses in June. I just recall another suggestion that struck me as strange and yet very lovely, the new deep purple petunias as a ground cover for rose rhododendrons. Petunias, as a rule, are not accustomed to such aristocratic associations, but it speaks a world for the new varieties, as well as for our more catholic tastes that they are coming into such company.

For July there is another rose-and-purple color scheme, that I used with success in my own little garden, a color scheme that is not so fine for mass effect as the combination of phlox, zinnias, and violas used here but that has a delicacy and charm quite its own. It is a practical suggestion, too, if you have not the space to use perennials like the phlox but want an annual that you can take out when it is finished blooming so as to make room for later effects. This lighter scheme is the use of lovely deep rose annual larkspurs for the center of your borders with purple larkspurs at the corners and heliotrope all along the edge. And in among the heliotrope, well toward the edge, try some clumps of Zephyranthes rosea — the zephyr or fairy lilies.

The rose-and-purple scheme for the garden can be

IN THE GARDEN OF MRS. GORDON ABBOTT AT MANCHESTER-BY-THE-SEA, MASSACHUSETTS
Ellen M. Shipman, Landscape Architect



IN THE GARDEN OF MRS. GARDINER M. LANE AT MANCHESTER-BY-THE-SEA, MASSACHUSETTS

Olmsted Brothers, Landscape Architects; James Scott, Gardener

extended into August with heliotrope and snapdragons or with rose gladiolus and purple bell-flowers, and later still, with late rose phlox in front of purple butterfly flowers and purple asters.

Of all these rose and purple suggestions for the different months, none is simpler nor more luxurious than the one we started out with. Phlox, for instance, can certainly take care of itself. Zinnias are the kind of dependable annuals that not only do well for themselves but that will fill in at any time in case of need, while the violas, if they take to you at all, know how to be both grateful and prolific. There used to be a time when a hot-house delicacy of constitution was as much admired in a flower as in a woman, but we have come upon sturdier days. More and more sturdy flowers like phlox and zinnias, marigolds and sunflowers are coming into their own again. The reason for this is that the new planting is done for a different purpose than the old, with the purpose of getting a certain general effect by using simple masses of broken color in a broad way. This is quite a different point of view from planting flowers singly for themselves alone. It is more the artist's way of using color than the horticulturist's. It is in the line of progress, however, for it raises the art standard of the garden and brings it more closely into touch with our modern life. And it is in these new relationships to color as well as to architecture that our gardens are especially significant to-day.

CHAPTER V

A GOLDEN AUGUST GARDEN

We are living in a very active, color-loving age. We are drawn toward color that is alive and vibrating, and it is wonderful to see how we can work this new appreciation into our gardens. Take a yellow garden in August. You might quite naturally start it with coreopsis or sunflowers or goldenglow and find yourself all tangled up in a deadly sameness. I have always wanted my little country door-yard garden to be all golden and friendly with yellow flowers, but, curiously, yellow flowers all of a tone didn't give that effect at all. It wasn't until I saw these yellow borders at Manchester-by-the-Sea, that I knew how to go about it.

The amazing thing that I learnt that morning was that to start a golden garden, you need not start with gold at all; for the two dominant tones in these borders were burnt-orange calendulas and the annual summer chrysanthemums, the Northern Stars, with their cream rays that tone into brown and with their greenish old-gold centers. You've no idea how beautifully they looked together!

Another delightful thing is that the plants of both the calendulas and the summer chrysanthemums have a way of growing in varying heights so that there are nice wavy lines to their individual color masses. There they were, then, clumps of calendu-

las, never over two feet high, at intervals in the front line of the border, and alternating with them, clumps of the taller chrysanthemums that kept to the second line. In this second line, too, were the taller, small-flowered sunflowers, while ferns and the feathery cream-white spiræas and lots of good green foliage of plants that had bloomed earlier or were waiting for their autumn flowers were used in back.

The cream-white spiræa has just the tone that goes well with yellow and orange. There are some plants like Eupatorium urticæfolium, the thoroughwort, with its attractive foliage, hesperis or sweet rocket and the white South African daisy which are splendid for a white August garden, but when you put them in a yellow garden, you find the white of the thoroughwort too white, the white of the hesperis too blue, while the African daisy has a brownish tinge. Spiræas, on the other hand, are just yellowish enough.

I have been mentioning the flowers of the second line, so to speak, first, and, to tell the truth, they are easier to manage than the flowers along the very edge. There is always something peculiarly intimate about these smaller edging flowers, and in these borders there was a good deal of the charming Cheiranthus allioni, the Siberian wallflower, exactly the same burnt-orange as the calendulas, alternating and at times replacing them along the edge, low, all-over, and even in effect, with little four-petaled flowers. They are general favorites in Europe, but only exquisite little strangers in this country, though

they would grow willingly if given half a welcome. And with these two burnt-orange flowers, there were pale yellow evening primroses, slipped in here and there as though they were very scarce instead of the little encroachers they are. There were clumps of the golden bedder, calceolaria, little bunched lady-slipper-like flowers, a few early yellow chrysanthemums, and the sunroses that have such a profusion of flowers in hot weather. Not all flowers love hot weather as sunroses do and have leaves and stems so fond of the cold that they are sometimes called frostweeds. There were mimulus, too, along the edge of the borders, yellow trumpet flowers, something like the snapdragons, but precious-looking like the salpiglossis, and beautifully patterned, as with batik, in marvelous reddish browns. I must admit that for all my insistence upon a healthy lavishness for my main-effect flowers, I was ready to pamper and nurse the mimulus, they looked so amazingly rare and high-bred as though they were textured in a world too tender for our human dreams. But the mimulus are quite unspoiled, quite athletically modern. Some of the finest plants have been self-sown on rubbish heaps and they have such a vitality that they will sometimes germinate years after they have fallen by unpromising waysides.

The reason a really golden garden is very difficult to get with yellow flowers is not only because of the green leaves, as I used to think in my own failures, but because you can only get the scintillating effect which is so characteristic of gold — as it is of sun-

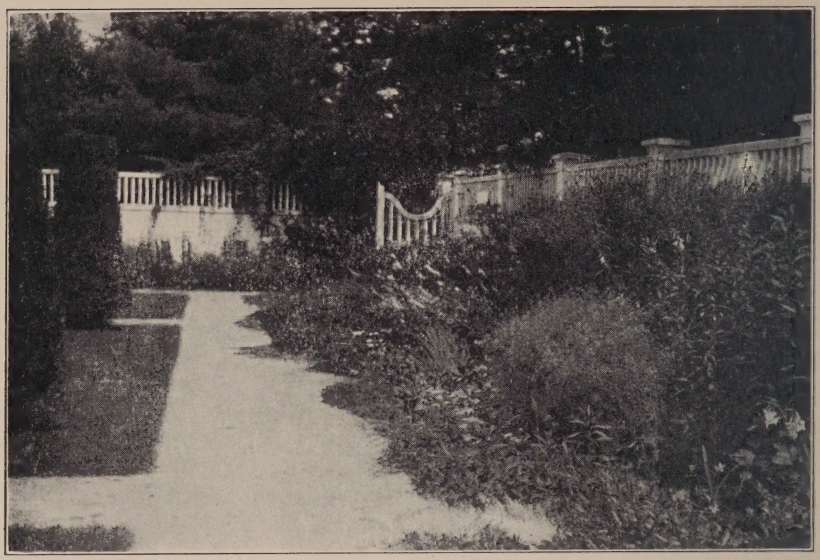
light — through vibrating colors, through a locking and interlocking, a shifting and shimmering of various tones. To get a really scintillating gold in our gardens, we must place flower colors like yellow and cream and orange just as the French impressionists or luminarists laid on their pigments in drifts and patches and light minglings. Then they will fuse into a mass of a single color at a short distance and yet retain the luminous quality that makes a garden, like a canvas, alive and alight.

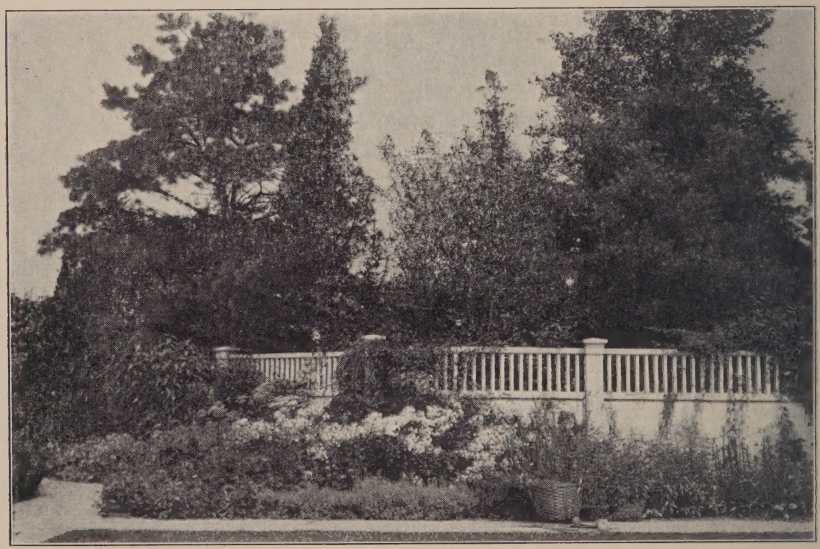
CHAPTER VI

AGERATUM, HELIOTROPE, AND BLUE SAGE

It is in gardens such as this, with its perfect sea of gray-blue sage bordered with ageratum and heliotrope in broad masses, that we come to a realization of the grays and mauves, lilacs, atmospheric blues and violets of the new impressionism, for here is a very translation of the lavenders and blues that were discovered in the graying mists and in the spreading shadows that so startled the world in Barbizon painting and so sensitized it that it has revolutionized the whole daily color atmosphere of our surroundings.

IN THE GARDEN OF MR. AND MRS. OTTO H. WITTPENN AT BERNARDSVILLE, NEW JERSEY





IN THE GARDEN OF MRS. GARDINER M. LANE AT MANCHESTER-BY-THE-SEA, MASSACHUSETTS

Olmsted Brothers, Landscape Architects; James Scott, Gardener

CHAPTER VII

UNUSUAL BLUE FLOWERS IN AUGUST

WHEN we say blue gardens, we usually don't mean blue at all. Even flowers like bluebells and blue lace, blue-bonnets and blue sage, for all their popular names, are really not blue at all but lavender. So, in this blue border, most of the flowers are really lavender, with here and there, perhaps, a touch of true royal, and then again enlivening touches of plum or shadow depths of purple.

You will see that it is not a rich and colorful garden as it might be if there were lots of lavender phlox like Antonin Mercié, for instance, with a bit of rose phlox and some belated hollyhocks, a scheme that is suggested in another part of the garden. Instead, there are, here, quiet and restful borders with a succession of subtle and delicate flower arrangements that need a leisurely and studied appreciation as you walk along the paths and that give you an endless refreshment as you learn to know them.

Borders like these require a very subtle feeling for plant and flower forms, of course, and a very keen sense not only for happy companionships but for continuous effects. And more than that, they require not only a good knowledge of flowers but a love for new acquaintanceships. With flowers it is just as easy as with people to keep exclusively to old

friends, to the tried and true, and to miss both the joy of new friendships and their vivifying and broadening effects.

The general gracefulness of these blue borders may, perhaps, be best illustrated by the bluebells of Adenophora potanini that grow so happily on their long stems. This is a hardy perennial that grows in nice masses, and that makes a delightful combination with the statice and Campanula latifolia. The campanula is also a bell-flower, of course, but it is a much bushier plant and its flowers are a pale lavender with white centers, which makes the adenophora bells look almost plum. Indeed, when you examine them closely, the outside of the bells is plum. It's the lavender linings and the way the light shines through them that make them seem so like the color of the campanulas and so very different from the dense and compact flowers of the verbenas that are their exact tone. It's lovely to tarry in a garden to observe not only the charming ways that color has with flowers but to realize what effect the various forms and textures of the flowers have upon the color itself.

Plum verbenas to match the elusive plum of the adenophora was one of those singularly happy selections that makes gardening seem such a new and fascinating color art at present. It was singularly enriching. Again heliotrope was used beside the plum verbenas and the two together seemed like wonderfully deep accompanying notes to the lavender of the statice or sea lavender, for it was the sea lavender that was used as the chief edging plant. The sea

lavender is so delicate that it seems almost like a lavender baby's-breath and quite catches you up as do the high notes of a rare little song.

One of the charming things, too, in walking along the flower borders of a great garden like this one, where the gardener has an unusual knowledge of plants, is that you can find a sort of endless inspiration for creating smaller gardens. It's curious — this feeling in a garden. When you are away from gardens, you long and long to get back to them as to a far-away haven of peace and quiet, but, when you are in them, you don't rest at all but have the busiest time imaginable planning lovely gardens for all the world outside. Take the bluebells of the adenophoras and of the campanulas with statice in among them and they would make a fascinating August garden all by themselves. And if you wish to enliven the blue color scheme a bit, you have only to use mauve cosmos in back of them, while if you wish to enrich the foreground, you can not only easily put in plum verbenas and heliotrope just where they will serve most effectively but you can add ageratum to the heliotrope and tuck in Carpathian hare-bells besides.

In the west borders of the garden, the tall bell-flowers gave way to flower spikes quite as tall but which, instead of having bells, were all encircled with tiny blossoms. Of course, you'll immediately think of veronicas and salvias, but it is one of the surprising things that you so often revalue flowers when you come upon them afresh in new gardens. It is just like meeting old friends that you have come

to take for granted in new places and finding that they have somehow grown in stature through the harmony and impressiveness of their new relationships.

The veronicas are, of course, a large family, just like the campanulas, and, just like the campanulas, have not only their tall and vigorous members but also their trailing and carpet plants. The Veronica thymafolia, for instance, was used with thyme and nepeta in mat edgings in these western borders, and though it was no longer in bloom — blossoming as it does about the first of June — it kept its foliage effectiveness well into this later time. The tall royal blue veronicas, however, were in fine flower and so was the Veronica subsessilis, the Japanese speedwell, as it is called, and the showiest of them all.

And with these blue spikes, there were the notched petals of the Centaurea montana — the large perennial cornflowers — that look so impressively different from their small and more usual cousins with their large violet-blue flowers and their curiously outlined petals. This centaurea blooms right through August, too, when some of the other cornflowers have lost their first zest for flowers.

There were three kinds of blue salvia: the annual Blue Beard a deep plum in color; the Salvia patens which is said to be as blue as the scarlet sage is red; and the Salvia farinacea which is the salvia with tall gray stems that has such a light slender aloofness in both its color and form. And in among these slender

salvias, there were plants of the erigeron, the garden fleabanes, small lavender ray flowers with gold centers, very like perennial asters.

The east border of the garden, again, was different from the north and west, with bushier plants like the anchusas, with large flowers like the platycodons or Japanese balloon flowers, and with some stocky though belated lupines. The reason for this selection of plants was due to the fact that this border ran along the edge of the ocean side instead of by the white fencing of the other borders and had a boundary of pines and shrubs which needed heavier foreground planting. The fascination of these eastern borders at this particular time, however, was not so much in this splendid background growth but in the small plants that were simply lavishing their bloom these August days. Little strangers they were, too, for the most part. As I used to sit in the summer house that overlooks the ocean at this side of the garden, as I looked from the flowers over the wide sea, I could not help thinking of the far journeys from different lands that these flowers had made to be able to bloom together in this garden. Anagallis there were, for instance, the Indian pimpernel, and brachycome from far Australia and nemesia from South Africa. The nemesia comes about fifty miles from Cape Town and is a pretty hardy annual of the easiest culture. It is really one of our horticultural novelties, for, although it has been known to botanists for about a hundred years, it was only brought to Europe in 1892. Its name,

Nemesia, was an old Greek name used by Dioscorides for a sort of snapdragon, and the little nemesia flowers are formed very much like snapdragons or linarias, only their lower lips are about twice as broad as long while their upper lips have four small equal lobes. The brachycome has a nice popular name — Swan River Daisy. It is a much more delicate plant, however, than we ever associate with daisies. It has a fine-stemmed airiness with delightful aster-like flowers, all assembled in the bushiest and most sociable little plants. As for the anagallis, it was quite immeasurably attractive, growing as it did in full solid sort of patches right behind the trailing edgings and the loveliest royal blue all-over in its color effect — only it wasn't altogether all-over blue at all because, in the irrepressible way that flowers have, some terra-cotta flowers would get mixed up with them. A blue and terra-cotta garden would find this love of the blue and terra-cotta for one another a very Godsend, a keynote, a rallying point for all the other flowers, but in a blue border, the terra-cotta had, of course, to be reprimanded and plucked out.

That is it. In a blue garden, blue discipline has to be maintained at all costs, and not only with the flowers but even more with ourselves, with our own vagrant desires and our own erring ways. It is, perhaps, the most difficult discipline of all, for it is not easy to use blue in an exclusive range of its own tones. I wonder if it is easier in August than in other months or whether it depends entirely upon the

genius of the gardener? In this August garden, it all seemed so simple and delightful despite the many flowers — but delightful simplicity has a way of making light of the most difficult undertakings, has it not?

CHAPTER VIII

BRILLIANT AUTUMN COLOR

It was late in September when most of us hardly think of flowers any more that I came upon a perfectly brilliant garden just full of the greatest variety of September flowers that were worked into a marvelously new and modern color scheme.

It was a large garden with the house on a knoll above it. For this reason alone, the borders of flowers along the side paths that enclosed the croquet lawn in the center necessarily had to be brilliant enough to carry from the house. For all that, however, it was an amazingly fearless touch to use loud red Mexican sage and large yellow sunflowers as the dominating notes. Nothing could, at first, seem worse, could it? But, of course, they were not used alone and were not raw and discordant as when we see them by themselves. Instead they jacked up the color scheme to the *n*th degree and gave it a proper flair. There were all sorts of other reds: the reddish brown of the heleniums, invaluable autumn flowers that they are, with their wallflower red rays and their dark cone centers; the whole gamut of red zinnias, too, with the plum of balsam and the magenta of the straw flowers. The sage was simply one tone in an amazing massing of broken color and it was the same with the sunflowers. They were simply the tallest and strongest of the yellows, fascinatingly

companioned by the light lemony gold of the tall marigolds, the deep gold of coreopsis, the saffron and salmon of dahlias, the orange of marigolds and calendulas, the golden brown of gaillardias and the cream and buff of zinnias. And the effects of all these varied flowers gave just the same charm and illusiveness that broken color gives a canvas and made for the same enchantment.

Mingled with these brighter colors, there were others that came into their own as soon as you caught your breath at the general brilliancy, as soon as you got your second sight and began to enjoy it all more leisurely. In that, a garden must always differ from a stage scene that has only to carry its impressions under action for a short period of time. A garden must always be a place not only of first impressions but a place in which to linger and dream. There was much cosmos in the garden, and can anything stir you in quite the same way in September as their lovely rose petals, so airily gathered together on their high stems? There were both the lower light blue perennial asters and the higher dark blue ones, which were very effective massed with the brownish red of the heleniums. In fact, in a smaller garden, where the coloring would have to be toned down to be in key with the proportions, these asters and heleniums might well be used as a main effect.

As you walked up and down the paths, you made, too, all sorts of unexpected discoveries. You found, for instance, a bit of white phlox left over from the summer and doubly welcome for tarrying in this

way. Again there were some lovely early-flowering chrysanthemums that had hurried their arrival so as to give a suggestion of October flowers. There was a bit of Achillea, the Pearl, and just a few sky blue perennial larkspurs, come again as from June itself, as so many flowers do in the autumn, to bid a last farewell. It's a beautiful custom, this reassembling of the earlier flowers and it's one of the things that gives the September garden, for all its brilliance, a subtle and poignant charm.

There were, too, heliotrope, grown into great plants, with their fragrance subtly mellowed. There were petunias and morning-glories that came into a natural distinction in this brilliant company. There were ragged sailors that looked ever so blue by the lighter blue asters. There were daisies and forget-me-nots. There were verbenas and pansies. It was lovely to discover them just here and there and every once in a great while, and it was quite fascinating to see how the verbenas and pansies simply wouldn't stay tucked away down near the ground but insisted upon climbing right up and out of the gaillardias.

It was a revelation to see all these flowers blooming together. It was like a brilliant medley, only it was more than that, because it was so very suggestive, so full of ideas, so full of various flower combinations. Indeed, it hardly seemed like one garden. It was such a host in itself. Take, for instance, the helenium, with its broad-spreading heads of brownish red flowers, that we have been mentioning with

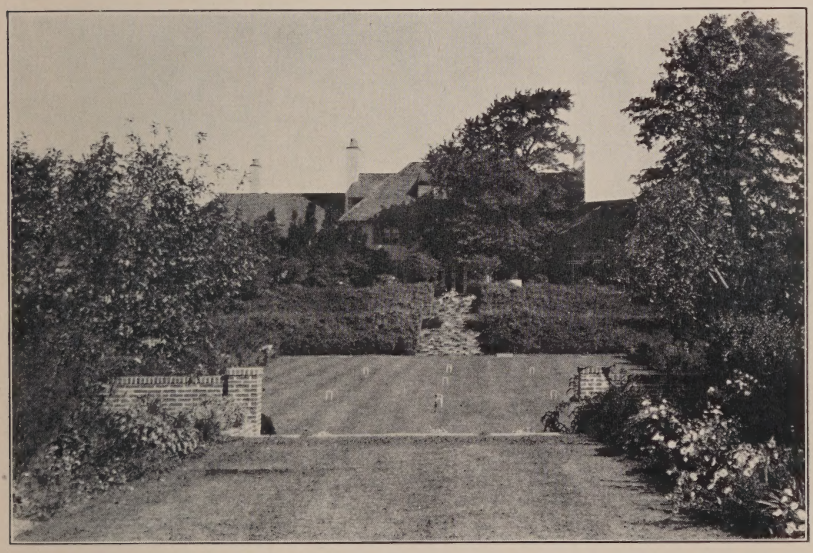
the light blue and dark blue asters. Two flowers, heleniums and asters, would be all you'd have to know for a perfect September garden, especially if you planted them against cedars and arbor-vitæ.

Lots of people love dahlias but dahlias alone do not make a garden. What to do to make a garden of dahlias is a very pertinent and pressing question to every dahlia lover who also wants a garden. We remember once seeing purple verbenas used with red dahlias. They were very wonderful together and made us realize that there must be endless opportunities for using dahlias with other flowers. In this garden, there were two flower combinations with dahlias that were each worth a king's ransom. One, especially, no one could ever guess. It was flesh-colored and pale yellow cactus dahlias with lavender thistles. The other was even more lovely if not quite so unique: saffron and salmon dahlias with light blue annual sage.

As we have said, single flowers, like separate words, unless they are exclamations, are only for the spelling book and cutting row. It's their combinations into beautiful thoughts that make gardens. And you've no idea how various the thoughts may be. Take, for instance, the pale pink zinnias that we found here and there in this garden combined with light blue annual sage, right in among the other flowers, of course. Whenever we saw them together, we were impressed anew at their youthful charm. We felt the same way about the cream zinnias and pale golden marigolds with blue sage except that the

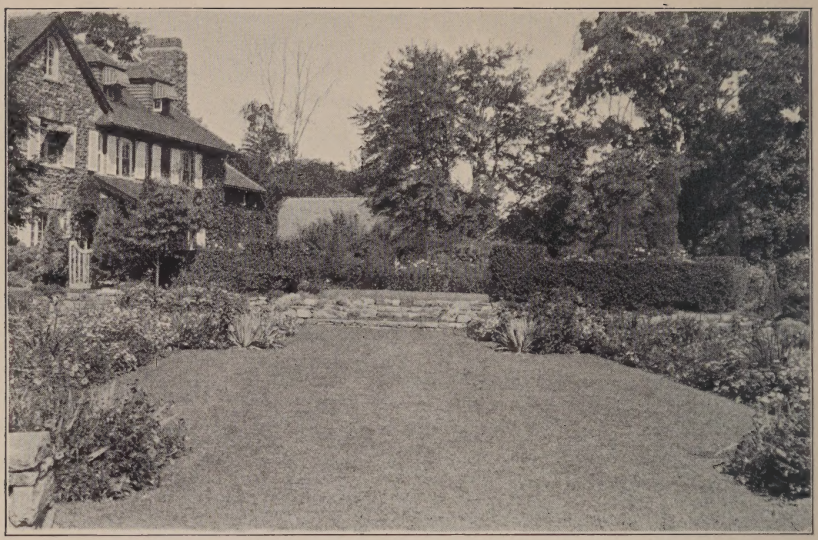
marigolds gave a touch of unusualness, a touch that kept them from being quite so transparently young. Not that transparent youthfulness is not all desirable at times — and think of being able to have it in late September in overwhelming abundance.

'Say it with flowers' has a great range of expression. We could not help realizing this quite anew as we walked up and down the garden paths and passed from these girlish flower combinations of sage and zinnias to one that reminded us of the indescribable age-old beauty and sophistication of a bit of rare Chinese brocade. Think of being able to have such patterned loveliness in a garden, and yet here it was, in plum balsam, cherry-rose and maroon petunias with light violet-rose cosmos and pale blue sage. It's really marvelous what a new wealth of color, what a new wealth of flower combinations we can discover, full of charm and mystery, with an artist's mastery of his material and with an altogether fresh exhortation to express ourselves in flowers.



IN THE GARDEN OF MR. AND MRS. HENRY C. MARTIN AT GLEN COVE, LONG ISLAND

Harry T. Lindeberg, Architect; Charles Galanti, Gardener



IN THE GARDEN OF MR. AND MRS. F. H. RYAN AT SHORT HILLS
NEW JERSEY

CHAPTER IX

ROSE, LAVENDER, AND PURPLE IN SEPTEMBER

ONE of the loveliest September gardens that I came upon one year was a mass of lovely bloom, a marvelous mingling of rose, lavender, and purple, and yet there were but petunias and ageratums in flower.

There were rose petunias — Rose of Heaven which are clear, strong, pure rose-pink; there were purple petunias — Purple Prince which are rich velvety purple without a touch of magenta. The Rose of Heaven were planted in patches — in quantities that suggested good heavy brush strokes but not masses — with patches of Purple Prince in between. There was ever so much rose and just enough of the purple to make a rich accompaniment — perhaps twice or more than twice as much of the rose as of the purple.

And through the beds here and there, above and between the petunias was the paler and more delicate bloom of the ageratum that brought the lavender so charmingly into the color scheme. And I must mention, too, the effectiveness of the iris leaves, the occasional larkspurs that had taken to blooming again, and all the foliage of the earlier garden that gave the beds their air of informality and naturalness.

The magic of a garden such as this lies in the way its color is handled, in the way the flowers are distributed. And the real secret of fine planting lies in

this sympathetic understanding of plants, not as individuals or single flowers, but in their social attitude toward their own kind and to garden society as a whole.

CHAPTER X

FLESH-PINK, WHITE, AND LAVENDER IN SEPTEMBER

UNTIL I came upon this garden, all the really beautiful September gardens I had seen were very rich in color; gardens in red and gold, in scarlet and heliotrope, in rose and purple, in lavender and burnished brown, so that its color scheme, all white, flesh-pink, and lavender, as it was, was very much of a revelation. It was at once so light and delicately keyed, and so luxurious and effective in its general massings.

The main flowers, the flowers that gave body to the borders, were annual asters, Crego's giant pink comet asters. They have large double chrysanthemum-like flowers, very distinctive in character and a charming soft shell pink in color. Their habit of growth is not stiff or too full of bloom as asters often are but quite informal. This makes them very suitable for the general character of herbaceous borders.

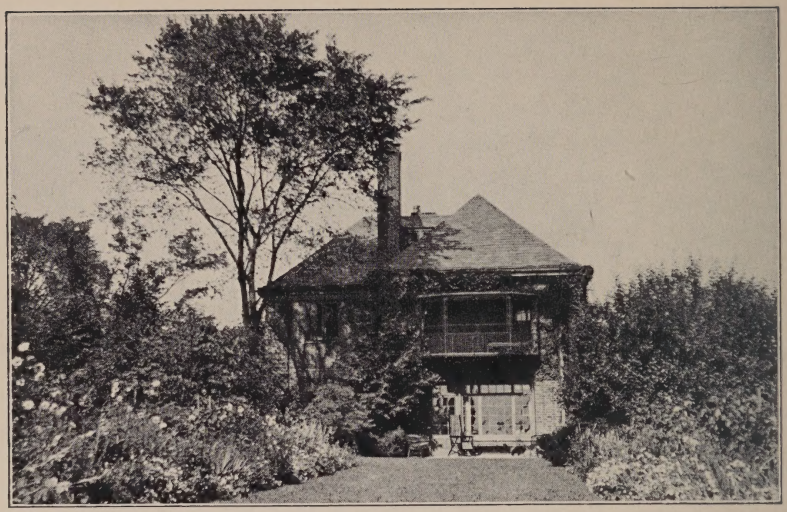
In among the asters and rising above them were the gladiolus, the lovely America, also a soft shell pink and quite orchid-like in their coloring and texture. Both these flowers, and especially when they are used together, have a luxurious air so that the eupatorium that was used with them had a softening effect. It was the lavender eupatorium, of course,

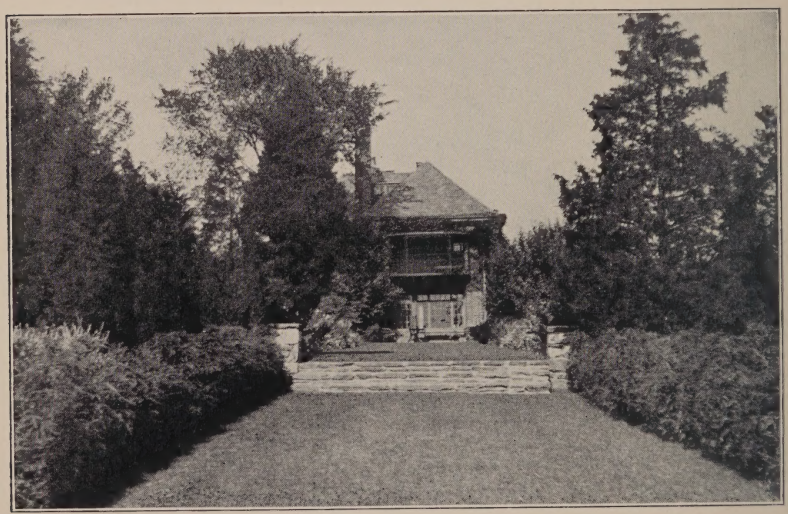
Eupatorium cœlestinum, that has flowers so like the ageratum and is one of the very best late-blooming lavender-blue perennials.

In back of the annual asters and gladiolus were the tall purple perennial asters that are always so exotic and precious looking when they are used in gardens with background shrubberies. In fact, the rarer the background shrubbery and the deeper its evergreen massings, the more rare and lovely the asters seem. You'd never suspect them of ever having been weeds in the field. In Europe, of course, where they have so long been prized in gardens, they never were in the fields.

In front of the asters and gladiolus were the arctotis or African daisies. They gave a very unusual touch for it was they that held the other flowers together in a kinship such as I have never seen before. African daisies have very fine pointed rays that are pure white on their upper surfaces and a pale lavender on their undersides. And this elusive lavender, so like the blue of the ageratum and eupatorium, but so strangely haunting on the white petals, also makes up the center of the daisy and brings it into a shell pink and lavender color scheme in a way that brown and yellow centers never could. And it is not only the color of its flowers but the graceful branching of the plants and the gray haze upon the foliage that make arctotis so charming in itself and such enchanting company for the more solid asters and the spikes of the gladiolus. For such an altogether lovely plant, too, it has the most ingratiating ways. It is

IN THE GARDEN OF MR. AND MRS. WILLIAM K. WALLBRIDGE AT SHORT HILLS, NEW JERSEY





OCTOBER

very easily grown in the open ground, the seeds germinating in an incredibly short time, and it just loves sunny spots.

How simple it sounds in the telling; a September garden of Crego's giant asters, the America gladiolus, the lavender eupatorium, purple perennial asters and white African daisies! It is all so luxurious in its assembling that we take it quite for granted and never give a thought to the taste and talent, the care and knowledge, that is the very making of a garden such as this!

CHAPTER XI

AN OCTOBER GARDEN

It was the first of October, when we think that garden time is almost over, that I came upon a garden that was in the prime of its loveliness.

The garden was just a broad formal grass path with flower borders not over six feet wide that led out from a low and cozy house terrace, yet how much such a path may mean, not only in the perfection of its proportions, in the way it is one and a part of the immediate and livable home grounds, but in the wealth and meaning of its flowers!

Looking from the terrace, the garden seemed all lavender and rose and gold, in broad and vibrant massings, but in going along the path this impression of the whole was often lost sight of in a series of intimate contacts. You couldn't get close, for instance, without detecting the little pansies that had come into bloom again, without delighting in the buff phlox, in the verbenas, in the rose-lavender petunias, in a bit of sweet alyssum, in some pink snapdragons, but, for all that, the general effect of the edging, for instance, was of ageratum, for it was the ageratum that was used in quantity, in massings, while the other flowers were just tucked in here and there for you to discover as you tarried along the way. Much of the genius of a path such as this depends upon

these two qualities; upon the valor with which the general color is distributed and upon the spontaneity and charm with which the individual flowers are irrepressibly tucked into the scheme.

We are apt to take the lovely color of our modern flower gardens quite for granted and not to consider their technique. A good color scheme has to be carefully planned, not only qualitatively in its choice of tones and colors but quantitatively for distribution of bloom. Most flower borders, roughly speaking, are divided into three parts: edgings, middle plantings, and high background flowers, and the distribution of the various colors throughout the various heights as well as along the border is a matter of great importance.

In these borders, for instance, the lavender was in the edging and in the middle planting where blue sage, for all its individual slenderness, was quite as valuable as the ageratum of the edging for the broadness of its mass effects, for the body it gave the garden's bloom.

For the rose, there were tall bushy dahlias in full bloom, large decorative dahlias and small button dahlias, from pale pink to deepest rose, and in the middle rows, rose gladiolus, Japanese lilies and late phlox. The gladiolus and the lilies were not massed at all but kept their individual forms strongly in evidence which gave them an air of great freedom and much natural charm to the general effect. Flower borders never want to look set, no matter how studied they may be. For that reason, the effect of

flowers when used in quantity must be carefully studied.

For gold, there was the yellow coreopsis. As it is very free-growing and forms sturdy plants, you have to have a care in using it with pink and lavender, if you do not wish the gold to outweigh the softer color. The gold of the coreopsis, however, was not only used right quantitatively but was softened by the burnished gold of some of the dahlias, by some burnt-orange flowers, even by touches of cream — just enough to make the gold itself shimmer and vibrate as broken color will.

It was the dahlias, however, and their use here as garden flowers that were perhaps the border's greatest achievement. So few gardeners take dahlias from the picking rows and put them into the garden, and yet they can be such triumphs there! I have mentioned the red dahlias and purple verbenas that were used in an altogether memorable way, and again how astonishingly companionable blue thistles and salmon dahlias may be. In these flower borders, however, all the background flowers were dahlias, of various kinds, large and small-flowered, formal and informal, pink, deep rose, salmon, burnished gold, and orange, and they did not hold themselves with stiffness or in any sort of inartistic aloofness but gave the garden its full autumn richness.

THE END

BOSTON PUBLIC LIBRARY
3 9999 10047 633 0

SPANISH AND PORTUGUESE GARDENS

By Rose Standish Nichols

FROM the standpoint of a garden architect the Iberian Peninsula is an undiscovered country. There is a striking lack of books on this interesting subject, but every year more and more tourists are going to Spain and greater interest is being felt in landscape gardening as well as in Spanish history and art.

Miss Nichols, one of the foremost landscape architects of America, and author of "English Pleasure Gardens," spent the autumn of 1923 in studying these fascinating pleasure-grounds at first hand. In Spain and Portugal she found many garden traditions which can well be applied to this country, not only in California but in the colder sections. These traditions also are appropriate for small plots of land as well as for large, formal estates.

The result of her studies is this handsome and lavishly illustrated book which will be of practical value alike to professional and amateur gardeners.

OUTDOOR AND TRAVEL

SO YOU'RE GOING TO ENGLAND!
CLARA E. LAUGHLIN
'The apotheosis of a guidebook.'

TRAILS AND SUMMITS OF THE GREEN MOUNTAINS
WALTER COLLINS O'KANE
A practical guidebook.

IN PRAISE OF NORTH WALES
A. G. BRADLEY
The country and its history vividly portrayed.

LONDON'S WEST END
P. H. DITCHFIELD
London past and present, by day and night.

AN IMMIGRANT IN JAPAN
THEODATE GEOFFREY
An intimate study of Japanese life and character.

IN THE HEART OF ASIA
LIEUT.-COL. P. T. ETHERTON
An informing and absorbing narrative.

GARDEN-MAKING
ELSA REHMANN
The principles of landscape gardening.

PURSUING THE WHALE
CAPT. JOHN A. COOK
With a Foreword by Allan Forbes.

A NATURAL HISTORY OF THE DUCKS
DR. JOHN C. PHILLIPS
This monumental series is now complete in four volumes.

A SATCHEL GUIDE TO EUROPE
W. J. ROLFE *and* W. D. CROCKETT
New edition, pocket size, illustrated with maps.

PLAIN-TOWNS OF ITALY
EGERTON R. WILLIAMS, JR.
A new handy pocket edition.

BODIAM CASTLE
LORD CURZON
The history and description of one of the most beautiful and typical old castles in England.

THE STORY OF THE INNS OF COURT
SIR DUNBAR PLUNKETT BARTON, CHARLES BENHAM, *and* FRANCIS WATT
The history of a famous London landmark.

A CHINESE MIRROR
FLORENCE AYSCOUGH
Sketches of Chinese life and customs, brilliantly illustrated by Lucille Douglas.

THE NEW BALTIC STATES
OWEN RUTTER
Lithuania, Latvia, and Esthonia, fully described.

SIGNPOSTS OF ADVENTURE
JAMES WILLARD SCHULTZ
A study of Indian place-names in Glacier National Park.

REPTILES AND AMPHIBIANS: Their Habits and Adaptations
THOMAS BARBOUR

HOUGHTON MIFFLIN COMPANY